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PRODUCER: Joel Silver
DIRECTOR: John Hughes

WEIRD SCIENCE

Revised Final Draft Screenplay

by

John Hughes

WEIRD SCIENCE

1 BLACK SCREEN 1

A somber SUPER crawls up:

"WHAT YOU ARE ABOUT TO SEE IS A TRUE STORY."

We HEAR the CLAP of THUNDER.

"THE INCIDENTS DEPICTED WERE DRAWN FROM POLICE FILES, EYEWITNESS REPORTS..."

We HEAR the HUM of a GENERATOR.

"...AND NOTES PASSED BETWEEN CLASSES AT DWIGHT DAVID EISENHOWER HIGH SCHOOL IN SHERMER, ILLINOIS."

We HEAR the SIZZLE of ELECTRICITY.

"THE NAMES HAVE NOT BEEN CHANGED TO PROTECT THE INNOCENT..."

A startling CRASH of HORROR MUSIC.

"... FROM THEIR PARENTS."

2 CLOSEUP - TELEVISION SCREEN 2

A clip from the original Frankenstein. Dr. Frankenstein and his assistant trudge through the graveyard in search of a corpse.

3 CLOSEUP - BOYS' FACES - WYATT DONNELY AND GARY WALLACE 3

Their faces are illuminated by the light of the TV. These guys are MTV fanatics, hardware maniacs, heavy indoor guys. They're wearing pajamas and tube socks. They're completely absorbed in the film.

4 INT. WYATT'S FAMILY ROOM 4

It's upscale and attractive. Open-beam ceiling, bar, seating groups. Big screen TV, entertainment toys. Gary and Wyatt are sitting on the edge of a coffee table watching the movie. The lights are out.

WYATT
This isn't very scary, Gare. I Spit On Your Grave was scary. This is...

He stops talking to study the action on the screen.

5 CLOSEUP - TV SCREEN 5

The wicked face of Igor, the hunchback.

6 GARY AND WYATT 6

Wyatt turns to Gary.

WYATT
(timidly)
Very mild stuff. Timid. It's old. The old stuff is more funny than scary. The word, I think is camp. It's camp.

Gary turns to Wyatt. He's annoyed.

GARY
It must be scaring you, Wyatt, or else you wouldn't be talking so much.

Gary turns back to the screen.

WYATT
Not necessarily. I'm just making a comment. You don't think it's campy? It's bordering on the...

Gary turns slowly to Wyatt and points a finger in his face.

GARY
You're pissing me off.

They go back to the screen. Wyatt half-shuts his eyes, ready to slam them closed in an instant.

7 TV SCREEN 7

A body hangs from the gallows.

8 CLOSEUP - WYATT AND GARY 8

Wyatt's watching. Gary's turned away. Now he's scared.

GARY
You're right. This is camp. Total camp. Dawn of the Dead was scary. I rented the tape in the eighth grade and it spooked me so bad I called my grandmother and talked to her for like four hours about my childhood.

Wyatt's annoyed. He's watching intently now.

WYATT
Shut-up Gary.

9 INT. KITCHEN - LATER 9

A big, modern kitchen with an island range. Gary's making Jiffy Pop on one side, Wyatt's melting butter in a saucepan on the other side. Frankstein continues on a portable kitchen set.

GARY
It would have been a little cooler if Doctor Frankenstein made a girl.
(looks in the saucepan)
Don't burn the butter. You always burn the butter.
(continues)
I personally, would have made a girl.

WYATT
(sincere)
What would you do with a girl?

GARY
I wouldn't be making popcorn, pally.

WYATT
They did make a girl. The Bride of Frankenstein. Universal Studios. 1935.

Gary thinks for a moment. He recalls the movie.

GARY
It was 1934 and the woman was a skag.

WYATT
That's true but if they made her cute, she'd never go out with the monster.

GARY
Your aunt, what's her name, Phoebe?

WYATT
Ava.

GARY
From Michigan?

WYATT
Germany.

GARY
She reminds me of The Bride of Frankenstein. No offense.

Gary leans across and looks in the sauce pan. Wyatt swirls the butter.

(CONTINUED)

9 CONTINUED 9

WYATT
The butter's fine. Gare. Don't get your tits in an uproar.

GARY
Yeah? What happened when you heated up the pizza after school, huh?

WYATT
(sheepish)
That was an accident.

GARY
The Tater Tots?

WYATT
Who threw out the box that had the instructions on it?

GARY
I'm talking about fucking up the Tater Tots. Who fucked up the Tater Tots?

WYATT
Who threw out the box?

GARY
What box?

WYATT
The Tater Tot box.

GARY
Well, since you're on the rag this bad, Wyatt, I think I'll just leave, alright? I could've had a date tonight. A formal date... movies... dinner...

WYATT
Oh, right. With who?

GARY
You don't know her. She lives in Canada.

WYATT
Oh, yeah? What's her name?

GARY
(long pause)
Cherry. She's nineteen and she has no morals, okay?

(CONTINUED)

9 CONTINUED (2) 9

WYATT
You're lying to me. I can tell. You always chew your lip.

Gary stops chewing his lip.

GARY
Watch the butter.

10 CLOSEUP - TV SCREEN 10

Dr. Frankenstein bargains with the grave robbers in the catacombs beneath the cemetery.

11 CLOSEUP - GARY AND WYATT 11

Their eyes open wide with fear.

12 CLOSEUP - JIFFY POP 12

It's vibrating, venting steam, ready to blow.

13 TV SCREEN 13

The grave robbers pry the lid off a coffin.

14 INT. KITCHEN 14

Wyatt and Gary are watching, not paying attention to the butter or the Jiffy Pop. Suddenly, the butter bursts into flames and the Jiffy Pop EXPLODES. The tinfoil top bulges and blows popcorn all over the kitchen. Gary and Wyatt jump three feet in the air and come down in karate stances, yelling and slicing at the air.

15 INT. WYATT'S BEDROOM 15

Wyatt's sitting on the bed. Gary's in the bathroom doing a little mole analysis, zit trolling, facial hair counting. Music's playing softly. The movie continues on a portable TV in the room. Wyatt has a bowl between his knees. He's picking through the popcorn looking for uncharred kernels.

GARY (O.S.)
Where'd your parents go anyway?

(CONTINUED)

15 CONTINUED 15

WYATT
Cincinnati. They're meeting the guy my sister wants to marry.

GARY (O.S.)
(repulsed)
Who'd marry Chloe? No offense.

WYATT
He's studying to be a veterinarian.

Gary thinks. Wyatt thinks the same thing.

GARY (O.S.)
How come they all of a sudden trust you?

WYATT
They don't.
(pause)
Chet's home from college for the weekend. They trust him. He's in charge.

16 INT. BATHROOM 16

Gary's gingerly shaving his upper lip.

GARY
I wish you'd told me this before I agreed to sleep over. Chet's a lunk. No offense. How do you put up with him?

WYATT (O.S.)
If I don't, he beats the shit out of me.

Gary sets down the razor, rubs his upper lip, checks it in the mirror and walks out of the bathroom.

GARY
Nice relationship.

17 INT. BEDROOM 17

Wyatt's watching the movie. He sets the bowl of popcorn on the nightstand.

WYATT
I'd give her a real full bustline.

(CONTINUED)

17 CONTINUED 17

GARY
Bustline?

Gary looks at him, puzzled. Wyatt motions to the TV.

WYATT
If I was gonna make a girl.

Gary sits down and picks up the bowl of popcorn and starts digging through the charred kernels.

GARY
You don't want huge titties. They went out like a year ago.

WYATT
How would you know?

GARY
I read Vogue when I get my hair cut.

They turn their attention back to the movie. Gary's thinking. An idea comes to him. He slowly turns to Wyatt and smiles.

GARY
(continuing)
That's not a bad idea, you know.

WYATT
Reading Vogue when you get a hair cut?

GARY
Making a girl. Actually make a girl.

Wyatt stares at him. Gary gets up and paces at the end of Wyatt's bed.

GARY
(continuing)
I'm serious. Like the movie.

Wyatt thinks about it. He looks over at Gary with repulsion.

WYATT
Dig up a dead girl.

Gary can't believe how stupid Wyatt is. Gary looks at the computer monitor. It's silently working on a simulation of some sort.

GARY
Your computer, moron. A computer simulation. Simulate a girl.
(MORE)

(CONTINUED)

17 CONTINUED (2) 17

GARY (Cont'd)
A simulated girl? You're always talking about how you can simulate all this other shit. Why can't you simulate a girl?

WYATT
I don't know. I guess I could. I'll need data.

GARY
I'll make up the data.

WYATT
What's the point? It won't be real. It'll just be on a TV monitor.

GARY
We'll practice on it. We can try out sick shit. Ask it questions. Put in true life sexual situ ations and see how it reacts.

WYATT
Is that right?

GARY
Who cares? It's not real.

WYATT
Don't get perverted, Gare.

GARY
Shut up. Turn that thing on and shag me a Penthouse.

18 CLOSEUP - CRT 18

A three-dimensional representative of the bust of a female with enormous bosoms revolves on the screen. The big boobies swing around on the screen.

19 WYATT AND GARY 19

Wyatt's at the keyboard. Gary's standing behind Wyatt. They impulsively lean back as the boobies swing around on the screen.

20 INSERT - CLOSEUP - TV SCREEN 20

The giant breasts are squished up against the screen. We see nothing but breasts.

21 WYATT AND GARY 21

Gary pokes Wyatt's shoulder.

GARY
There's your huge titties.

WYATT
(disgusted)
You're right. Big titties are gross. I can see why they went out.

GARY
Thank you. If there's one thing I know, Wyatt, it's chicks.

Gary holds up his hand. He stretches his fingers apart pretending to be holding a bosom.

GARY
Anything bigger than this and you're risking a sprained tongue.

WYATT
Waste not, want not, huh?

Wyatt punches in a new set of bobbie specs.

22 CLOSEUP - CRT 22

The boobs are instantly revised down to a normal full bust.

23 GARY AND WYATT 23

Wyatt nods approval of the new graphic model.

WYATT
Very nice. Are they a little too far apart?

Gary looks closely at the screen.

GARY
They may be a little low.

Wyatt taps a few more keys. The breasts move up a notch higher on the chest.

WYATT
Now what?

Gary paces up and down behind Wyatt as he thinks.

(CONTINUED)

23 CONTINUED 23

GARY
Should we give her a brain?
(answers his own question)
Nah. It'll just get in the way.

WYATT
Wouldn't it be more of a challenge? We could play chess.

Gary stares in disbelief at Wyatt.

GARY
Chess?

24 CLOSEUP - MONITOR 24

Brain portfolio. Brain is teensy. Screen dumps graphic and displays "intelligence level -- 5th grade. Slow learner. Boring dipshit."

25 INT. ROOM - GARY AND WYATT 25

Wyatt leans back from the keyboard.

WYATT
That's about all we can do with my stuff.

GARY
What kind of shit is this thing? Did you get a free toaster with this, too?

Wyatt's angered by the insult to his computer.

WYATT
It's smarter than you, Gary. The problem is this is a lame idea.

GARY
The idea's fine. Your computer's a wimp. We need more power.
(thinks)
Remember when you were at camp with those fat girls? And you said one of them showed you how to break into a department store computer?

WYATT
It was an insurance company.

(CONTINUED)

25 CONTINUED 25

GARY
Fine. Can you get me in?

WYATT
Your parents have to send in an application in February.

GARY
Not your camp, asshole. The insurance company.

Wyatt stares at Gary. He shakes his head, no.

WYATT
(scared)
No.

GARY
You said you did it before. Or was that bullshit?

WYATT
It wasn't bullshit. I did it and it scared the crap out of me. No way.

GARY
Do it.

WYATT
I don't want to go to jail, Gare. No, thanks.

GARY
You're in tenth grade. Nobody's gonna put you in jail. Do it or I'll go home.

WYATT
Go home. I'm not doing it. Since third grade you've made me do things I didn't want to do. I'm putting my foot down this time. I will not waver.

26 CLOSEUP - PHONE MODEM 26

The telephone receiver is slammed down on the modem.

27 EXT. NEW YORK SKYLINE - NIGHT 27

28 INT. COMPUTER ROOM 28

A Cray 1 is HUMMING.

29 CLOSEUP - TAPE REEL 29

It suddenly comes to life, notching back and forth.

30 TV SCREEN 30

Frankenstein's lab and the preparations for the evil experiment.

31 INT. WYATT'S ROOM 31

Gary lets out a spirited shriek as they successfully break into the system. Wyatt backs away in fear. Gary's obsessed with the project.

GARY
We're in!

WYATT
We're in trouble. This is illegal.

GARY
Anything good is illegal, butt lick. We need more input. We gotta make her as real as possible.

Wyatt's a little concerned about Gary's growing enthusiasm. He turns from the computer to face Gary.

WYATT
You want an aspirin, Gare?

Gary ignores Wyatt.

GARY
I want a WOMAN.

Wyatt turns back to the computer. He closes his eyes and takes a deep breath. He yanks up his sleeves and slams the keyboard. We HEAR a THUNDERING CHORD.

32 CLOSEUP - SCREEN 32

It flashes with numbers and symbols.

33 CLOSEUP - FLOPPY DISK 33

It's loaded into a diskette

34 CLOSEUP - FINGERS ON THE KEYBOARD 34

Fingers scramble across the keyboard.

35 CLOSEUP - MEN'S MAGAZINES 35

A nude pictorial page is ripped out of the magazine.

36 CLOSEUP - FACSIMILE MAGAZINE 36

The page is fed into the machine.

37 CLOSEUP - ANOTHER PAGE 37

A pair of scissors carefully cuts out a face from a centerfold.

38 CLOSEUP - OTHER PAGES 38

A face (Lisa) is torn out of magazine ad, as well as various features and body parts (Lisa).

39 CLOSEUP - BOOBS 39

The scissors snip out a pair of breasts.

40 CLOSEUP - MAGAZINES 40

Copies of Playboy, Popular Mechanics, Vogue, Seventeen, Penthouse Forum, Scientific American are fed into the facsimile machine.

41 CLOSEUP - GARY AND WYATT 41

Gary's glowing with excitment. Wyatt's still worried. Gary holds out his hand. Wyatt reluctantly slaps it.

42 EXT. WYATT'S HOUSE - NIGHT 42

An upscale colonial in a wooded section of the suburbs. A violent storm is stirring. The trees tremble, clouds race across the sky. Lightning flashes. Something terrible is brewing.

43 CLOSEUP - WYATT AND GARY 43

They are transfixed by the screen. Gary looks at Wyatt. Wyatt smiles fearfully.

44 CLOSEUP - CRAY 1 44

The Cray 1 WHIRS wildly.

45 EXT. MISSILE INSTALLATION 45

A lonely outpost in the High Plains.

46 INT. COMMAND CENTER 46

A BORED TECHNICIAN is sitting at a desk reading a newspaper. Behind him, a Defense Department computer CLICKS in.

47 INT. WYATT'S GARAGE 47

The hood of his father's car is up. Cables run from the engine into the kitchen.

48 INT. KITCHEN 48

Splitters send cables into and out of all the kitchen appliances and into the family room.

49 INT. FAMILY ROOM 49

The big screen TV, VCR, CED, laser disc, video games are all hooked into the system. The cables continue out of the family room and down into the basement.

50 INT. BASEMENT 50

The washer and dryer, the furnace, water heater, air conditioning unit, water softener, sump pump are all hooked in. A fat bundle of cable runs up out of the basement window.

51 EXT. BACK OF THE HOUSE 51

The cable runs from the basement stairwell, up the side of the house to Wyatt's second-story bedroom window.

52 INT. WYATT'S ROOM 52

The cable runs in through the window, down the wall, across the floor, up Wyatt's bare leg to his hands and finally to a tiny pair of alligator clips which are fastened to two straight pins pushed into each side of the neck of a Barbie doll. She wears a tiny t-shirt and a tiny pair of red g-string panties.

53 GARY AND WYATT 53

They're down to their T-shirts and underwear. They're sitting on Wyatt's bed. Wyatt's wearing one of his mom's bras on his head with the cups over his ears. Like some sort of low-rent wizard. Wyatt's worried. He's thumbing through a Bible.

WYATT
Is this a sin, Gare?

GARY
(incredulous)
It's a doll, Wyatt. How can you sin against a toy? You're always so negative. It's very unappealing in a young man.

Wyatt's apprehensions are not appeased. He's always worried. He detects the presence of something. He slowly turns his head to the side.

54 HIS POV - THE FAMILY CAT 54

is perched on his nightstand, staring at him. It HISSES.

55 INT. WYATT'S ROOM 55

Wyatt recoils. He screams and shoves the cat away. His scream startles Gary. Gary screams.

GARY
Will you cut it out!? Jeesus!

WYATT
Sorry.

GARY
(adjusts bra hat on Wyatt)
Just calm down. God! How do I put up with you?

WYATT
I worry.

GARY
I know you do and I'm fed up with it.

WYATT
I mean about voodoo and ESP and psychic shit. There's stuff that defies explanation, Gare.

(CONTINUED)

55 CONTINUED 55

GARY
This is Illinois, not Haiti. I can't believe you're such a baby.

WYATT
I'm not a baby!

GARY
You are, too.

WYATT
I am not.

GARY
Then shut up.

WYATT
By the way, why am I wearing my mom's bra on my head?

GARY
It's ceremonial.

56 EXT. HOUSE 56

Through the skylight in Wyatt's room we SEE Gary and Wyatt. CAMERA PUSHES IN.

GARY
Ready?

Wyatt shakes his head, no.

GARY
(continuing to the computer)
Okay, baby, do it for me and the Y-man!

Wyatt crosses himself. He hesitates as his finger hovers above the enter button. CONTINUE PUSH IN to EXTREME CLOSEUP on the enter button.

57 CLOSEUP - WYATT 57

He presses the button.

WYATT
Yaaa!

A deafening crack of THUNDER rattles the house. The lights go out. Gary's eyes open big. He looks at Wyatt. Wyatt returns the look. The room strobes with lightning, THUNDER shudders the walls, a HOWLING gust of WIND rushes from the monitor. MUSIC comes up.

58 CLOSEUP - WYATT 58

The force of the wind rips the bra off Wyatt's head.

59 CLOSEUP - WYATT'S HAND 59

The doll's glowing red hot.

60 INT. WYATT'S ROOM 60

Wyatt screams and drops the doll in Gary's lap. Gary picks it up and heaves it. The doll flies into the bathroom, hits the toilet seat, drops into the bowl, the lid slams shut. Half a beat and a violent rush of steam blows the lid off.

61 INT. FAMILY ROOM 61

All of the entertainment equipment goes on.

62 INT. KITCHEN 62

The microwave oven turns on. Then the coffee pot, the food processor, the disposal, the dishwasher.

63 INT. BASEMENT 63

The furnace kicks in. The washer and dryer go on.

64 INT. HALLWAY 64

A self-propelled vacuum crosses from one room to the next.

65 CLOSEUP - BIG SCREEN TV 65

The vacuum crosses in front of a pornographic movie playing at double speed.

66 CLOSEUP - BURGLAR ALARM 66

It SOUNDS.

67 CLOSE-UP - SMOKE DETECTOR 67

Smoke billows out of it as it BUZZES.

68 CLOSEUP - ELECTRONIC DRUMS & SYNTHESIZER 68

They turn themselves on and begin beating like crazy.

69 CLOSEUP - COMPUTER 69

It's going berserk. The screen's flashing, the diskette's CLICKING and rocking, the printer's spitting out pages.

70 CLOSEUP - VOICE SYNTHESIZER 70

The computer VOICE synthesizer is LAUGHING maniacally.

71 EXT. HOUSE 71

The violent storm rages. Sheets of rain pelt the house.

72 EXT. TOWN WELCOME SIGN 72

"Shermer, Ill. Pop. 31, 286. One of America's Towns." It bursts into flame.

73 INT. HOUSE 73

A man is watching TV. His toupee suddenly flies back off his head and scoots up the wall.

74 EXT. STREET 74

A motorcycle cop is writing up a traffic ticket on a teenage driver. Suddenly, his motorcycle starts up and speeds away.

75 INT. HOUSE - KITCHEN 75

A woman is doing dishes at the sink. Behind her the family dog walks up the wall.

76 EXT. STREET 76

A manhole cover goes flying. A column of fire rises from the sewer.

77 CLOSEUP - COMPUTER SCREEN 77

The three dimensional representation of the woman is spinning madly.

78 CLOSEUP - GARY AND WYATT 78

They cover their faces as a HOWLING WIND blows from the computer monitor. Gary reaches out his hand.

79 CLOSEUP - ELECTRONICS MODULE 79

Wyatt turns off the power. Nothing happens

80 GARY AND WYATT 80

They're terrified.

GARY
Turn it off!!

WYATT
It is off!

81 CLOSEUP - WALL SOCKET 81

The computer plug is pulled. Again nothing happens.

82 INT. WYATT'S ROOM 82

Gary pulls an aluminum baseball bat out of the closet.

WYATT
No.! It was a birthday present!

Gary charges the machine and clubs it with the bat. The bat shatters like glass. Gary backs away in fear. He drops the bat handle. The boys dash for the bedroom door. It slams and locks.

GARY
Oh, shit!

They turn back to the computer.

GARY
(continuing)
Get that thing out of the house!

WYATT
You get it out!

Gary edges over to the module. He picks his moment and grabs the electronic module. He holds it over his head and heaves it out the window. A moment of relief. Then the computer crashes back through the ceiling skylight and lands with a thud on the desk. Everything stops. Dead silence. The storm has mysteriously passed. The strange winds and noises are gone. The lights come back on. Gary and Wyatt look at each other with bewilderment.

(CONTINUED)

82 CONTINUED 82

WYATT
(continuing)
Is it over?

GARY
I hope so.

The silence is shattered by a THUNDERING ROAR. The room vibrates violently. Worse than before. Gary and Wyatt shriek *and dive under the bed. The bathroom door slams shut. It's* silent. The door bulges out as if it's made of rub ber. It pushes out further and further. Terrible wrenching and CREAKING. Then it snaps back to its original form. Half a beat and it EXPLODES. It shatters into a million pieces. Thick, smokey fog swirls out of the open doorway.

83 CLOSEUP - GARY AND WYATT 83

Wyatt's crying. Gary's on the verge. They know they've done something terribly wrong.

WYATT
(trembling voice)
I wanna go to church.

GARY
I better get home, now. Thanks for the popcorn.

Wyatt grabs his arm. He isn't about to let Gary leave him alone. Something catches his eye. He looks up slowly, cautiously.

84 THEIR POV - A FIGURE 84

moves through the fog and stands shadowy and undefined in the doorway.

85 CLOSEUP - GARY AND WYATT 85

Their eyes open wide in fear and awe.

86 THEIR POV 86

Out of the fog walks a WOMAN. A tall, willowy beauty in her early twenties. She's wearing a torn t-shirt and red g-string panties. She puts her hands on her hips.

87 CLOSEUP - WOMAN 87

She gives the boys a coy, sexy smile.

WOMAN
You dudes wanna party?

88 CLOSEUP - GARY AND WYATT 88

They look at each other in amazement.

89 CLOSEUP - WOMAN 89

She raises an eyebrow and runs her tongue across her upper lip. She lets out a sexy laugh.

90 INT. SHOWER STALL. LATER. WOMAN 90

We SEE her from the shoulders up. She's washing her face.

WOMAN
You guys created me. I didn't come from anywhere. Before you started messing around with your computer, I didn't exist.

91 GARY AND WYATT 91

They're standing stiff and rigid. They're nervous and embar rassed. Their eyes dart from her bod to her face. They're bare-chested. She rinses her face and turns to catch the boys looking at her body.

WOMAN
Hello?

The boys look up with embarrassment.

GARY
Hi.

WOMAN
It's Friday night and you guys are fooling around with dishwashers and computers. That's not exactly the animal nightlife, you know.

GARY
I could have had a date.

(CONTINUED)

91 CONTINUED 91

WOMAN
With the Canadian Fox who has no morals?

Gary and Wyatt exchange puzzled looks. How did she know?

WOMAN
(continuing)
Fine, but I'll tell you guys right now, I didn't come into being to sit home and play chess.

Gary jabs Wyatt with his elbow. The woman turns off the water. She reaches out of the shower and grabs a towel. She wraps it around herself.

WOMAN
(continuing)
If we're gonna have any kind of fun together...
(looks at their crotches)
... you guys are gonna have to loosen up.

She steps out of the shower. Wyatt and Gary step around, into view and we SEE they're wearing bathing trunks.

92 INT. WYATT'S ROOM - LATER 92

Wyatt and Gary are getting dressed. Wyatt's putting on his dorky Sunday suit. Gary's wearing one of Chet's suits. It's a little big for him.

GARY
I don't care if she's an illusion, a dream, a hologram, Twilight Zone or another dimension, I'm going for it.

WYATT
You're not freaking out at all?

GARY
What's the point in freaking out? We did it. It's done. What am I supposed to do? Run around the block screaming?

WYATT
Maybe if I wasn't so spaced-out about this, I might be able to enjoy myself. Just between you and me, Gare, I've never seen a naked woman, besides my mom...

(CONTINUED)

92 CONTINUED 92

GARY
You've seen my sister.

WYATT
Yeah. But I didn't get to wash her. I guess maybe this could all be real. She seems very real. Everything else seems about as real as it ever has. I don't know, maybe we hit on some kind of weird science. Something that nobody ever discovered.

GARY
Now you're thinking positively.

They check themselves in the mirror. They're unaware of how stupid they look. A disquieting thought suddenly occurs to Wyatt.

WYATT
Shit! (grabs Gary's shoulder) Gary, if we created her, she has no place to go back to. Which means she has no home, right?

GARY
So?

WYATT
So, where's she gonna live?

Gary shrugs. She's at Wyatt's house so it's his problem.

GARY
What's that have to do with any thing?

WYATT
Gary, my parents are coming home Sunday. Chet's gonna be home in a couple of hours. What're we gonna do with her?

GARY
You can cross that bridge when you get on the other side.

WYATT
This is serious. When we're through with her how do we get rid of her? I don't think we can just download her onto a floppy and be done with her.

Gary shakes his head in disbelief.

(CONTINUED)

92 CONTINUED (2) 92

GARY
We haven't taken one Polaroid, one inch of video tape, and you're talking about getting rid of her.

WYATT
I'm just being practical.

GARY
Look, let's just go with the situ ation. By Sunday I'm sure you'll think of something. You're a bright guy. Now, come on, do your zipper and let's go.

WYATT
Don't get B.O. on Chet's suit. He'll kill me.

Wyatt zips his fly. He and Gary exit the room.

93 INT. HALLWAY 93

Gary and Wyatt come down the hall. We SEE that they're wearing slick, expensive designer suits. They stop cold in their tracks. They look down at their clothes. Gary opens his suit coat.

GARY
Oh shit!

WYATT
Oh shit!

GARY
Oh shit!

WYATT
Oh shit!

O.C. Car honks.

WYATT
Where'd these clothes come from?

Gary reads the label in the jacket.

GARY
Italy.

94 EXT. CHICAGO SKYLINE - NIGHT - ESTABLISH 94

95 CLOSEUP - CAR GRILLE 95

The grille of a 1959 Cadillac.

96 CLOSEUP - HUBCAP 96

Caddy hubcap spinning.

97 CLOSEUP - TAILFIN 97

Huge, pink tailfin.

98 EXT. DOWNTOWN CHICAGO - NIGHT 98

A pink 1959 Cadillac convertible cruises downtown.

99 INT. CADILLAC 99

The Woman's driving. Gary's in the passenger seat, Wyatt's in the back. The Woman's smiling, enjoying the night, the lights and the fresh air. Gary and Wyatt are perplexed.

GARY
Did you steal this car?

WOMAN
Steal the car? That's illegal.

WYATT
How did you get it?

WOMAN
I can get anything I want. And right now I want a name.

WYATT
What for?

The Woman looks in the mirror at Wyatt.

GARY
What name do you want?

WOMAN
You created me. You name me.

Gary and Wyatt think. Wyatt comes up with a name first.

(CONTINUED)

99 CONTINUED 99

WYATT
Cherry?

The Woman rolls her eyes. She sticks her finger in her mouth.

Gary and Wyatt toss around girls' names.

WYATT
Darcy? Marcy? Mindy? Spice?

GARY
Lucy?

GARY & WYATT
Lisa?

The Woman smiles.

100 EXT. STREET - BAR 100

She opens the door to a bar. Gary and Wyatt hesitate.

GARY
What?

LISA
Let's go in and get bombed.

GARY
Let's get bombed.

WYATT
Bombed?

GARY
Bombed.

LISA
Bombed.

WYATT
We're not twenty-one.

GARY
We're not twenty-one.

She produces a pair of Illinois driver's licenses.

LISA
You're twenty-one.

Lisa winks and smiles. She steps in. Wyatt and Gary stumble in behind her, studying the licenses.

101 INT. BAR 101

WYATT
Am I this ugly?

GARY
Driver's license pictures are always terrible.

Wyatt and Gary are studying the licenses.

WYATT
Is my nose really that big? My lips look disgusting...

Gary looks up. His jaw drops.

WYATT
(continuing)
Good news. This is <u>your</u> license.

Wyatt looks up. <u>His</u> jaw drops.

102 THE BOYS' POV 102

It's loud and crowded. The largely black crowd is rough and tough. Lisa, Gary and Wyatt are the only white people in the place. All activity has stopped -- the music, the dancing, the talk, the movement. All eyes are on the trio.

103 GARY, WYATT AND LISA 103

Gary and Wyatt stare with dread at the crowd staring at them. Lisa looks for a table.

GARY
I don't think we're welcome here.

LISA
Don't be silly. What are you, a couple of bigots?

GARY AND WYATT
No.

LISA
Ease up.

She pushes ahead into the crowd.

Wyatt takes his wallet from his back pocket and slips it down the front of his pants.

(CONTINUED)

103 CONTINUED 103

WYATT
(whispers)
God, I hope I can remember my black history.

GARY
Remember it? Shit, we're making it.

104 INT. BAR TABLE 104

They all sit down at the table. The novelty of their entrance wears off and activity in the bar resumes. A towering WAITER comes to the table. He looks at Wyatt and Gary angrily. They smile nervously. Gary looks down at the floor.

105 HIS POV 105

The Waiter's size twenty boots.

106 INT. BAR TABLE 106

Gary looks up at the Waiter. He introduces himself politely.

GARY
(meek)
Good evening, sir.

WAITER
What're you drinking?

GARY
What do you recommend?

WAITER
(mean and tough)
How about a glass of warm spit?

WYATT
(nervous smile)
Umm! That sounds good.

GARY
Make that two.

LISA
Crown Royal. Double, please.

(CONTINUED)

106 CONTINUED 106

WAITER
(to Lisa)
What's a fine-looking lady like you doing with a couple of monkeys like them?

LISA
I'm planning on getting my insatiable appetite for raw, rough sex satisfied.

The Waiter looks at Gary and Wyatt. They smile sheepishly and shrug.

GARY
She's into monkeys. What can you do?

Gary and Wyatt force laughs. The Waiter curls his lip and snarls. He walks away from the table.

WYATT
We've brought you into a racially divided world. You see ...

LISA
(nods)
I know all about it.

GARY
Then you have to know how dangerous this situation is.

LISA
Not if you just go with it. You're good decent guys. You bear no malice towards anyone. What're you so afraid of?

WYATT
Mainly pain and disfigurement.

LISA
Trust me, okay? It's the least you can do. Give me a chance.

Lisa takes out her cigarettes and offers them to Gary and Wyatt. They all light up. Gary's eyes water from the smoke. Wyatt chokes.

LISA
I think you guys'll feel a lot better if you get out there and mingle. You'll find out that they're no different than you.

(CONTINUED)

106 CONTINUED (2) 106

Wyatt and Gary look at each other with concern.

WYATT
We don't mingle, Lisa.

LISA
Don't be ridiculous. Everybody mingles.

WYATT
Not us.

GARY
Not here.

WYATT AND GARY
No way.

107 INT. BAR. LATER 107

Gary shuffles through the crowd, trying to act cool and friendly. He walks up to the bar. The patrons look down the bar at him.

GARY
How about those Cubs, huh?

No response. Gary reaches up and rests his nervous hands on a glass rack that runs above the bar.

GARY
Can they kick butt or what?

He forces a laugh and accidently pulls down the glass rack.

GARY
Oh, God!

One by one, the glasses slide down the rack. Gary deftly catches them and sets them safely on the bar. The patrons watch with mild amusement.

108 INT. MEN'S ROOM 108

Wyatt walks into the crowded men's room. He greets them with a frightened smile.

WYATT
Howdy...

His friendliness is met with chilly glares. Wyatt shuffles to a closed stall. He's careful to keep his back to the wall. He opens the stall and backs in. He closes the door.

109 CLOSE-UP - STALL DOOR/FLOOR 109

We see Wyatt's feet straddled by huge, dirty boots. Wyatt's stepped into a stall that's already occupied. His pants drop and he sits.

WYATT (O.C.)
Ohhh...

110 INT. BAR 110

The men's room door opens and Wyatt flies out. His momentum carries him onto the dance floor. His fall looks like a daring dance move. The crowd applauds him.

111 INT. BAR - GARY 111

He's piled the glasses into a towering pyramid. He turns to see what the applause is. He steps away from the bar. A final glass slides down the rack and into the pyramid. collapsing it.

112 INT. BAR - TABLE 112

Lisa's sipping a drink, sitting in the smokey blue shadows. A wirey, pimpish looking sleazeball slips into an empty seat beside her. He eyes her hungrily. She turns and gives him an icy stare.

SLEAZEBALL
You with those little mooks?

Lisa nods proudly.

LISA
That's right.

SLEAZEBALL
Who the hell are they to be with a class broad like you?

LISA
Who are they? Those guys?
(with great drama)
They're suburban honor students.

SLEAZEBALL
What the hell is that?

113 INT. BAR - DANCE FLOOR 113

The place is going wild. MUSIC'S POUNDING, the walls are trembling. Everybody's dancing. Gary and Wyatt are in full command of the dance floor, dancing with new-found skill.

114 CLOSE-UP - LISA 114

She smiles proudly.

115 INT CLUB - LATER 115

It's nearly empty. Gary, Wyatt and Lisa are in a big booth with two old-timers and a young man. The last of the revelers stops by Gary and Wyatt's table to thank them for a wicked evening. Wyatt and Gary accept their thanks with easy street cool. They're both drunk.

WYATT
Keep in touch, homeboy.

GARY
(to Lisa)
Last year I was insane for this little eighth grade bitch, you know?

YOUNG GUY
Insane, crazy, nuts for the woman.

GARY
Little gem.
(holds his hands out indicating a large bust)
Serious hormone case. I called her every night.

OLD TIMER 1
Every damn night!

OLD TIMER 2
On the telephone!

LISA
But you hung up on her.

Gary waves to an exiting patron.

YOUNG MAN
Oh, No! You hung up on her?

GARY
Yo, Leon!
(continues)
Hung up on her. Rode my bike past her ugly goddamn house every day after school for a month...

OLD TIMER 1
Pedaling his little ass off!

(CONTINUED)

15 CONTINUED 115

OLD TIMER 2
Ugly house! Ugly, ugly house!

GARY
(continues)
... and you know what she did to me?

LISA
Knee'd your nuts and called you a faggot in front of everybody?

YOUNG MAN
Kneed his nuts? Kneed your nuts? Bitch kneed your nuts?

OLD TIMER 1
Pain must have been very serious.

GARY
(pats his heart)
Right here, George...

OLD TIMER 1
Uh huh. Worst pain known to man.

Gary slaps palms with a well-wisher.

GARY
Don't you be bitin' any of my moves, home.
(continues to Lisa)
The point is, babe, you coming into my life is tres importante.

LISA
You want to show everybody that you're a serious dude.

GARY
You bet your ass. Right Wyatt?

WYATT
Should we order another round?
(yells to the bar)
Two spits!

LISA
There are other things in life, you know.

GARY
Yep. Death and taxes.

(CONTINUED)

115 CONTINUED (2) 115

WYATT
(yells to the bar)
With a twist!

A beautiful black woman leans over and grabs Wyatt's cheeks. She presses a hug kiss on him. Gary tips his drink and goes over with it. Passes out cold on the floor. Everybody at the table looks over the table at him.

OLD TIMER 2
Must be past his bedtime.

YOUNG MAN
Word!

116 EXT. STREET - LATER 116

Wyatt and Lisa help Gary into the back of the Cadillac.

WYATT
Is he gonna be all right?

LISA
I warned him about Kahlua and V.O.

GARY
You didn't warn me about shit!

Wyatt sets him on the Caddy and lifts his legs off the pavement.

GARY
(continuing)
Let's scout another party. I feel like ...

Wyatt dumps Gary in the backseat. Lisa laughs and hands him the car keys. She gets in the passenger side.

LISA
I'm in no shape to drive tonight.

GARY (O.S.)
I'll drive!

Wyatt stands looking at the keys.

LISA
You better hurry it up, Wyatt, if Gary blows his booze, it's gonna be a wicked ride home.

She closes the car door.

(CONTINUED)

116 CONTINUED 116

GARY
He don't even have a fuckin' license!

WYATT
I don't even have my learner's permit!

117 INT. CAR - LATER 117

Wyatt's hunched over the wheel of the car. MUSIC'S playing. Lisa's singing softly. Her feet are up on the dash.

LISA
What are you going to tell your brother?

WYATT
(eyes riveted on the road)
Huh?

LISA
About me.

WYATT
Nothing.

LISA
That's not very realistic, Wyatt.

WYATT
I don't know. I'm trying to concentrate on the road.

Lisa lifts up a little and looks out the windshield.

LISA
(nonchalant)
You better concentrate a little harder, hon, you're in the wrong lane.

GARY
Oh, shit.

118 EXT. EXPRESSWAY - NIGHT 118

The Cadillac does a wild slalom through three lanes of oncoming traffic as it makes its way northbound on the southbound lanes of the expressway. Wyatt pulls a violent U-turn.

GARY (O.S.)
Turn down the music!

119 INT. CAR 119

Wyatt looks at Lisa and smiles sheepishly. He's soaked with sweat. She returns the smile.

WYATT
Pardon me.

LISA
No problem.

WYATT
Is Gary okay?

Lisa looks over the backseat.

120 HER POV 120

Gary's in a crumpled heap in the footwell. He smiles drunkenly and waves.

GARY
My nuts are up my ass but I'm fine.

121 INT. CAR - LISA AND WYATT 121

Lisa turns back in the seat.

LISA
You better think of what you're gonna do about Chet. He's a serious idiot.

122 CLOSEUP - CHET 122

He's an older, cooler version of Wyatt. Tall, thin, athletic. His expression is stern and disgustingly parent-like.

CHET
You're stewed, buttwad.

123 CLOSEUP - WYATT 123

He's clearly intoxicated, struggling to maintain focus on Chet. He's smoking a cigarette, chewing a wad of gum and is wearing sun glasses.

WYATT
Who me?

124 INT. WYATT'S HOUSE - FOYER 124

Wyatt's just come in the front door. Chet's standing before him with his hands on his hips. He's wearing gigantic boxer shorts, handle-bar t-shirt and slippers.

CHET
You know what time it is?

WYATT
(wild guess)
Two?

CHET
Try four.

WYATT
Four?

CHET
You're in deep trouble, little man.

Wyatt leans on Chet's shoulder and speaks to him in frank and friendly tones.

WYATT
I'm kind of counting on you to be a human being about this.

CHET
I wouldn't piss up your ass if your guts were on fire.

WYATT
Can you excuse me? I have to help Gary. He's sleeping over.

CHET
No way, fuckface. He's ugly, he's an asshole, and I'm in charge.

WYATT
He's real sick, Chet. He can't hold his liquor.

CHET
Not like you, huh?

WYATT
Not even ...

Chet hits Wyatt in stomach.

WYATT
(continuing)
... close.

(CONTINUED)

124 CONTINUED 124

Chet grimaces at Wyatt's breath. He fans his face.

CHET
Have you been eating dead animals off the highway?

WYATT
Cocktail onions.

CHET
You're a real choice case.
(pushes Wyatt against the door)
Here's the bottom line, Wyatt. I'm telling Mom and Dad everything. And I'm even considering making up some shit.

Wyatt accepts defeat.

WYATT
Okay, Chet, name your price.

CHET
(without hesitation)
One hundred and seventy-five dollars and zero cents. Cash. New bills. Crisp and clean. In my wallet by seven AM.

WYATT
Thank you.

125 INT. HALLWAY - LATER 125

Wyatt helps Gary up the hall. He's drunk and sick and sore from dancing and sleeping in the footwell. Chet's standing in his bedroom doorway, snickering at the sight. He's smoking a cigar.

CHET
Well if it isn't Ronnie and Donnie the Siamese twirps. What a joke.
(leans in close to Gary)
Hungry, chump? How about a greasy pork sandwich served up in a dirty ashtray?

Gary looks up a Chet. Wyatt winces at the gross suggestion.

GARY
Hi, Chet. How's college?

(CONTINUED)

125 CONTINUED 125

CHET
At the rate you're going, snotball, you'll never know.

Chet blows smoke in Gary's face.

GARY
Nice talking to you Chet.
(to Wyatt)
Did you tell Chet about the woman we made?

Wyatt heaves Gary into his room to shut him up. Gary topples to the floor.

WYATT
He's drunk, Chet.
(forced laugh)
That'd be way bizarre, huh? Us making a woman?

CHET
No shit. You donkey dicks couldn't get laid in a morgue.

Chet goes into his room. Wyatt sighs with relief. He tiptoes down the back stairs.

126 EXT. HOUSE - BACKYARD 126

Wyatt opens a French door off the sun room. He whispers for Lisa.

WYATT
Lisa?

She steps up behind him. She's already in the house.

WYATT
(continuing; looking out in the yard)
Lisa? Psst! Lisa?

LISA
(whispers)
What?

WYATT
(still looking in the yard)
It's okay to come in.

(CONTINUED)

126 CONTINUED 126

LISA
(whispers)
Oh, good.

WYATT
Where are you?

LISA
(whispers)
Right behind you.

Wyatt turns around. He's face to face with Lisa. She puts her hands on his cheeks and kisses him. A sweet, deep passionate kiss. MUSIC fades up. "Teenager in Love."

LISA
(continuing; gentle whisper)
I'm not your grandmother. You don't have to kiss me with your lips clammed shut.

WYATT
I wasn't expecting you to ...

She kisses him again.

LISA
(takes a deep breath)
That was better. Let's try it again.

WYATT
No problem.

127 LISA'S REAR END 127

Wyatt's nervous fingers slide down from her waist to her rump.

128 WYATT'S REAR END 128

Lisa slips her hands into Wyatt's back pockets and gives him a gentle bum clutch.

129 CLOSEUP - WYATT AND LISA 129

They kiss. A real kiss.

LISA
(breathless, smiles)
That was great. I feel it in my toes.

(CONTINUED)

129 CONTINUED 129

WYATT
Me, too.

Wyatt can't help but smile.

LISA
Should we wake up Gary and make it a real Looney Tune?

WYATT
No. No. I think His Gareness needs the rest.

LISA
You made me. You call the shots.

Wyatt smiles nervously. He's on the verge of an important step in his life. Lisa runs her finger from his lips down his chin, to his chest.

LISA
(continuing coy smile)
What's on your mind?

Wyatt gapes at her. He takes a deep, quivering breath.

WYATT
Woo ....

LISA
Woo ...?

WYATT
Women's gymnastics.

Lisa buries him with a kiss.

130 INT. WYATT'S ROOM - LATER 130

Gary's crashed out on the floor. Wyatt's sitting in bed. He's holding a bottle. Very cool. He brings it up to his lips, takes a draw, sets it down.

131 CLOSEUP - BOTTLE 131

It's mouthwash.

132 CLOSEUP - WYATT 132

He swishes, turns his head and spits. Very cool.

133 INT. BATHROOM 133

Lisa's looking in the mirror. She can see Wyatt. He's watching her. She turns from the mirror. The sweetest sexiest face in any world. She smiles at Wyatt.

134 INT. WYATT'S ROOM 134

Lisa steps out of the bathroom. She turns off the lights.

135 CLOSEUP - WYATT 135

He holds out his arms for her.

136 CLOSEUP - LISA 136

She approaches the bed.

137 CLOSEUP - WYATT AND LISA 137

Lisa lowers herself down on Wyatt.

138 CLOSEUP - LISA 138

Her mouth's open in anticipation.

139 CLOSEUP - WYATT 139

His mouth's open in a big, sleepy yawn.

140 CLOSEUP - LISA AND WYATT 140

Lisa holds up. Wyatt finishes his yawn. Lisa waits for her moment to devour his lips. He keeps yawning. She draws back.

141 CLOSEUP - LISA 141

She smiles tenderly, a tiny, sweet laugh.

142 CLOSEUP - WYATT 142

He's out cold.

143 INT. BEDROOM 143

Lisa pulls the covers over Wyatt and kisses his forehead. She steps back and sits on the edge of the desk. She plants her elbows on her knees and her chin in her palms. She looks at the two sleeping boys. She's like an angel.

144 EXT. WYATT'S HOUSE - MORNING 144

The neighborhood's up and active. It's a beautiful autumn Saturday.

145 INT. WYATT'S ROOM - GARY 145

He's splayed out on the floor. He moans softly. We PAN ACROSS to Wyatt's bed to Wyatt. He's asleep on his back with his mouth open. He licks his lips and wipes a little drool from his chin. He stirs and wakes. He rolls over to face what he thinks will be Lisa. He smiles and closes his eyes. A beat and he sits up startled. The bed's empty. He looks under the sheets.

WYATT
Gary!

GARY
(groggy)
Make mine scrambled, Mom.

WYATT
Gare!

GARY
Oh, my God! It feels like I'm wearing the wrong head.

Gary pulls himself up the side of the bed. He's hung over and miserable. He clutches his head.

WYATT
Gary, it was a dream.

GARY
What?

WYATT
The whole thing. Last night, Lisa, everything.

Gary collects his thoughts.

GARY
It can't be a dream, bonehead.

WYATT
Why not?

(CONTINUED)

145 CONTINUED 145

GARY
Because I know all about it. We were both in it. Right? Lisa, that scary bar, those gross cocktails?

Wyatt thinks for a moment.

WYATT
Do you remember me stopping you from taking a leak in the blender at the bar?

Gary looks at him puzzled. He doesn't remember.

WYATT
(continuing)
Driving the wrong way on the expressway in the pink Cadillac?

Gary shakes his head, no.

WYATT
(relieved)
It is a dream.

Wyatt reaches under the covers and slips on his underpants.

GARY
(thinks)
In your dream did I get up in the middle of the night and barf in your bathtub?

Wyatt thinks for a moment. He doesn't recall. He shakes his head, no.

GARY
I guess it was a dream.

WYATT
You know, in a way, I'm sorry it was just a dream. I was really getting into it.

Wyatt slides out of the bed and heads for the bathroom. He stops cold and looks down. He sees he's wearing Lisa's red g-string panties.

LISA (O.S.)
Gary! Wyatt! Breakfast!

146 INT. KITCHEN 146

Lisa's cooking breakfast. She's wearing one of Wyatt's T-shirts and nothing else. It has his name and the words "ALL A'S" on the back. Wyatt charges in. He grabs her.

WYATT
(frantic)
Did my brother see you?

LISA
Not yet.

WYATT
He can't see you!

LISA
(mock drama)
He's blind?

Wyatt throws his arms up. Lisa gives him a peck on the cheek.

LISA
(continuing)
It's a joke, Wyatt.

WYATT
I don't need jokes right now, Lisa.

LISA
Need an omelet?

She hands him a plate. He sets it aside.

WYATT
I need for you to go into my room and stay there until Chet leaves. He's going duck hunting.

LISA
Aren't you being a bit childish?

WYATT
I already paid him a hundred and seventy-five bucks for not saying anything about me and Gary being drunk.

LISA
So? I gave you guys a grand last night.
(teases)
Did you spend it already?

(CONTINUED)

146 CONTINUED 146

WYATT
Very funny. The money's bogus. Where it's supposed to say "In God We Trust" it says "Long Live Rock 'n'Roll." Nice try.

Lisa smiles impishly.

LISA
More people listen to Rock 'n' Roll than go to church, Wyatt.

Wyatt hears Chet upstairs, distinguishing himself with a cough, a belch, a fart and a shout.

CHET (O.S.)
Yo!

Lisa's casually tending an omelet. Wyatt's in a panic.

WYATT
(fast)
Quit fooling around! I can't afford the kind of bucks it'd take to pay Chet off to keep quiet about you, okay?

CHET (O.S.)
Coffee!

LISA
You can't live in fear of Chet for the rest of your life.

WYATT
(faster)
I've withstood fifteen years, I can handle another couple of days.

LISA
I don't know, Wyatt. It's affecting your sex life.

Wyatt looks at her puzzled.

CHET (O.S.)
Toast!

LISA
Ten seconds into my gymnastics routine, you conked out. You slept. I did my toes. By the way, you forgot to wear your retainer.

(CONTINUED)

146 CONTINUED (2) 146

She kisses him and exits out into the dining room just as Chet comes down the back stairs. Wyatt tries to act casual. Chet crosses to the coffee pot. He looks at yesterday's coffee, debating whether to reheat or start from scratch.

CHET
Morning, turd brain.

WYATT
Hi, Chet.

CHET
Your homo friend launch his lunch last night?

WYATT
Not that I'm aware of.

Chet dumps the old coffee in the sink. He glances back at Wyatt. He takes the omelet.

CHET
That's pretty good. Now make youself one.

Wyatt walks away.

CHET
(continuing)
I like your panties.

Wyatt looks at the panties with alarm.

WYATT
(forces a laugh)
It's a joke.

CHET
That's not a joke, Wyatt. That's a severe behavioral disorder.

Wyatt faces facts. It's time for another payoff.

WYATT
(defeated)
How much?

Chet looks him up and down.

CHET
This is pretty serious, Wyatt. Cover yourself.

(CONTINUED)

146 CONTINUED (3) 146

WYATT
Come on, Chet.

CHET
Your compact disc player should cover it, for openers.

Wyatt groans at the painful loss.

147 INT. DINING ROOM 147

Lisa has eavesdropped on the conversation in the kitchen. There's a glint of anger in her eye.

148 INT. SUBURBAN MALL 148

Gary and Wyatt are walking through a large, upscale shopping mall. They're wearing slick, new outfits.

WYATT
I didn't do anything, Gary.

GARY
Bullshit, you didn't!

WYATT
I fell asleep. She did her toes.

GARY
Gimme a large break, Wyatt. It was my idea to make her in the first place.

WYATT
Oh, really? Since when?

GARY
Since last night. I'm the one who had the balls to do it.

WYATT
Fine. She can sleep at your house tonight.

GARY
You're such a nitpicker. We made a pledge to share her.

WYATT
I didn't touch her!

GARY
You're lying ass you didn't.

(CONTINUED)

148 CONTINUED 148

WYATT
I swear! She kissed me. I kissed her. That's it. No big deal.

GARY
What else?

Wyatt thinks.

WYATT
I watched her brush her teeth.

GARY
Naked?

WYATT
I was wearing my pants.

GARY
I meant her, dork.

WYATT
Oh. Yeah, I guess so.

GARY
You really didn't do it?

Wyatt shakes his head, no. Gary stares long and hard at Wyatt.

GARY
(continuing; incredulous)
You're such an asshole.

149 INT. STORE - PERFUME COUNTER 149

Wyatt and Gary are sniffing the sample bottles. A teenage SALESGIRL is waiting on them. She looks them up and down with disdain, wondering what a pair of dipchops like them are doing in her section.

SALESGIRL
Looking for something for your mom?

Gary and Wyatt chuckle. They play the situation very cool and sophisticated.

GARY
(very adult)
Not hardly, dear.

SALESGIRL
You guys have girlfriends?

(CONTINUED)

149 CONTINUED 149

Gary and Wyatt chuckle again. Wyatt leans forward and reads the girl's name off her tag.

WYATT
Sue, one does not refer to a twenty-five-year-old woman as a girlfriend.

GARY
Mistress, Wyatt...

The Salesgirl's mystified.

SALESGIRL
You guys go to Eisenhower, right?

WYATT
We drop by on occasion.

SALESGIRL
(with disgust)
You're dipshits, right?

Gary and Wyatt exchange smiles. Gary hands her a bottle of perfume.

GARY
Would you be so kind as to ring up a bottle of this bewitching little fragrance?

WYATT
Two.

The Salesgirl looks at the bottle.

SALESGIRL
It's like a hundred and seventy bucks for a tiny bottle.

GARY
Darling, price is not a concern.

Gary pulls out a huge wad of money and peels off four one hundred dollar bills. Wyatt and the Salesgirl choke at the sight of the cash. Wyatt pulls Gary aside.

WYATT
(whispers)
Where'd you get that?

GARY
Out of your wallet.

(CONTINUED)

149 CONTINUED (2) 149

WYATT
It's counterfeit, you spaz.

GARY
Who cares? The important thing is we're impressing the shit out of this chick.

They turn back to the girl.

GARY
(continuing)
If I give you a C-note will you wrap up these bottles real nice?

Gary winks. Wyatt joins in on the sham.

WYATT
(chuckles)
He's such a cheapskate!

150 INT. DEPARTMENT STORE 150

Neiman Marcus. The lingerie section. Lisa's picking through some provocative selections. An older SALESLADY is waiting on her.

SALESLADY
Is this for yourself?

LISA
Actually, it's for the men in my life.

The Saleslady smiles sheepishly. Lisa examines a black lace g-string on a little hanger.

LISA
(continuing)
If you were a fifteen-year-old boy would this turn you on?

The alarmed Saleslady's half glasses slip off her face.

151 INT. SHOPPING MALL 151

Gary and Wyatt are sitting on a big marble bench. They're each holding a tiny wrapped package.

152 INT. MALL - SECOND LEVEL 152

A group of kids, the popular kids outside a food service atrium, leaning against a railing overlooking the first level. They're talking, drinking, smoking. One of the boys, MAX, is looking over the railing. He pokes a friend, IAN.

MAX
Check it out.

DEB
Max, what are you gonna do?

Ian looks over the side.

153 THEIR POV - WYATT AND GARY 153

are sitting on the bench below.

154 IAN AND MAX 154

They smile wickedly. Max swirls his cherry slush.

MAX
Five bucks?

IAN
Five bucks.

Max leans over the railing with the cup. The kids gather around.

155 INT. MALL - GARY AND WYATT 155

They lean back, relaxing. They're feeling proud and manly.

WYATT
For the first time in my life I don't feel like a total dick.

Suddenly, a shower of cherry sleet rains down on them. The mall goes silent. Then erupts with laughter. Gary and Wyatt jump up, sodden with the cold, sticky drink. They look up.

156 THEIR POV - MAX AND IAN 156

wave.

IAN
Sorry folks. Momentary loss of motor nerves.

157 GARY AND WYATT 157

They look at each other. They're covered with red ice.

GARY
I'd love to kick their asses.

WYATT
You can use my foot!

158 INT. MALL SECOND LEVEL 158

The popular people move on. The laugh's over. Max slips his arm around his girl friend, DEB. She's a couple years younger. Sweet and cute. Ian's girl friend, HILLY, takes his hand as they walk. Deb is the blonde equivalent of Hilly. The girls haven't enjoyed the laugh.

IAN
Nice shot.

MAX
Gimme the five.

IAN
Wake up.

MAX
What, aren't you going to pay me?

IAN
I never have.

HILLY
That was a really shitty thing to do. How would you like somebody to do that to you?

IAN
They're schmolos.

DEB
Yeah? And what are you?

MAX AND IAN
Mammals.

DEB
We're not impressed.

HILLY
It was pretty mean, Max.

(CONTINUED)

158 CONTINUED 158

IAN
Those dog muffins got off on it. It's recognition.

MAX
I think they're upset.

IAN
If you're gonna be like this, I want his sweater back.

They walk on. The girls don't quite follow Ian's logic.

DEB
I'm getting real bored of their shit.

HILLY
We should dump 'em. We've been with them three months. We've met people. We've gone to parties.

DEB
We won't meet new people. We won't go to parties. And we'll go into a social coma.

HILLY
Ooh. We'll give them one more chance.

MAX AND IAN
I'm sorry.

The girl turn around to see Max and Ian in a lewd pose.

159 INT. MALL - LATER 159

Lisa's sitting on a bench, waiting for Wyatt and Gary. A shaft of light from a skylight illuminates her like a spotlight. She has her face turned into the warm light. Her eyes are closed.

160 INT. WOMEN'S BOUTIQUE 160

Deb and Hilly are looking at clothes. Max and Ian are at the counter talking to a SALESGIRL in her mid-twenties. She's completely disinterested in their advances.

IAN
When was the last time you had a guy my age?

(CONTINUED)

160 CONTINUED 160

SALESGIRL
(deadpan)
Fifth grade.

Max bursts out laughing.

MAX
Roast!

They turn away from the counter. They freeze as they look out into the mall.

161 THEIR POV - LISA 161

Lisa looks directly at them and smiles.

162 MAX AND IAN 162

Their mouths drop open. They step up to a display rack for a better look.

MAX
She's looking at me.

IAN
No way, bud. She's looking at mine.

MAX
Look cool.

163 LISA 163

She knows she's being examined. She wets her lips and flicks her tongue at the boys.

164 IAN AND MAX 164

The clothes rack they're leaning on collapses forward and they fall OUT OF FRAME.

IAN
(to SALESWOMAN)
You're looking at a law suit.

165 INT. MALL 165

Wyatt and Gary stroll down the mall fresh from the men's room where they've done their best to wash the cherry slush off their clothes.

166 INT. STORE 166

Ian and Max clumsily try to right the rack. SALES PEOPLE help them as Deb and Hilly giggle.

167 INT. MALL 167

Wyatt and Gary meet Lisa. She looks at their stained clothes. They offer their sodden gifts.

168 INT. STORE 168

The rack's been set back up. Max glances out of the store at Lisa. He does a take and jabs Ian. He looks.

169 THEIR POV - LISA 169

kisses Wyatt and then Gary. She puts her arms around both of them and they exit.

170 INT. STORE 170

Ian and Max are dumbfounded. In their bewilderment, they knock the rack over again.

IAN
(to SALESWOMAN)
Two law suits.

171 INT. MALL 171

Gary and Wyatt escort Lisa through the mall, each with an arm around her waist. They've never felt bigger in their lives. They approach and pass a group of Weenies, their peers, NORRY, AARON, MERLE, ART and their co-captains, BART and MARCUS. And a sour young punkette, Wendy. A tomboy geek. Gary throws them a wink. Wyatt waves.

GARY
Hello, boys!

He motions to Lisa. She waves to the boys.

WYATT
See you, around!

They pass. We HOLD ON the bewildered geeks. They can't believe what they've just seen. On cue, they all grab their crotches and moan.

WEENIES
Harsh flesh!

172 EXT. PARKING LOT 172

A black Porsche 928 pulls clumsily around to the entrance.

173 INT. CAR 173

Gary's at the wheel, Wyatt's in the back.

WYATT
I hate riding back here. What was wrong with the car we had last night?

GARY
It didn't go with her outfit.

Gary looks out the window and freezes.

174 EXT. MALL 174

Lisa approaches the car. Ian and Max are running after her.

MAX
Hey!

Lisa turns around.

MAX
(continuing)
Hi.

Lisa smiles.

MAX
(continuing)
What's the deal?

LISA
Deal?

IAN
You were with a couple of guys.

LISA
So? You were with a couple of girls.

MAX
Your brothers?

LISA
My lovers.

Max and Ian choke.

(CONTINUED)

174 CONTINUED 174

LISA
(continuing)
And they're waiting for me. Sorry.

MAX
Wait.

175 EXT. PARKING LOT - PORSCHE 175

Gary gets out and looks at Lisa and the boys.

GARY
(phoney grown-up)
Lisa? Babe?
(taps his watch)
We're late, darling.

He does a double take as he realizes he now has an expensive new Piaget watch.

176 MAX AND IAN 176

They're dumbstruck to see Gary and the Porsche. They look at Lisa.

LISA
Why don't we continue this tonight? There's gonna be a party at Wyatt's. His address is in the student directory, under Donnely. Spread the word.

She heads for the car.

177 INT. CAR 177

Gary gets in and closes the door. He looks back at Wyatt.

WYATT
What?

GARY
I think you're having a party.

Wyatt's eyes open wide with alarm. Gary pulls away.

178 INT. WYATT'S LIVING ROOM - NIGHT 178

Lisa's setting out flowers and puttering around the living room. Wyatt's following her.

(CONTINUED)

178 CONTINUED 178

LISA
Wyatt, you're gonna have a heart attack before you're forty if you don't learn to relax. Have you tried inversion boots?

WYATT
You don't understand my parents.

LISA
What's there to understand? They're oppressive, meddelsome, difficult, demanding and totally bizarre. They're normal parents. Stop worrying and go get dressed.

WYATT
The last thing I need right now is trouble with my parents.

Lisa dims the lights just so.

WYATT
(continuing)
I created you, Lisa.

She pays no attention.

WYATT
(continuing)
Lisa!

He grabs a bunch of flowers away from her.

WYATT
(continuing)
The point is, why do you insist on doing what I don't want?

LISA
Honey buns, you want a party so bad you could bottle it. You and Gary want friends, you want popularity, you want all that shit. Right?

WYATT
We discussed it, sure, but...

LISA
I'm giving it to you.

WYATT
But I don't want it at my house.

(CONTINUED)

178 CONTINUED (2) 178

LISA
If you want to be a party animal, you have to live in the jungle.

Lisa grabs the flowers from him and plunks them down in a vase.

LISA
(continuing)
You're really cute when you're paranoid.

She kisses his cheek.

LISA
Now, go get dressed.
(aside)
The blue shirt and the gray jacket. You look very sexy in gray.
(continues)
I'll go pick up Gary. I'm dying to meet his folks.

179 CLOSEUP - GARY'S PARENTS 179

Gary's dad, AL, is heavy-set and balding. His mom, LUCY, is thin and weary-looking. They're wearing frozen expressions of disbelief.

180 INT. GARY'S FAMILY ROOM 180

It's a small, middle-class family room. Nothing like Wyatt's place. Gary's sitting on the couch smiling nervously at his parents sitting in armchairs across from him. Lisa's pouring two beers. Lucy and Al aren't quite sure what to make of Lisa.

AL
(puzzled)
Do you go to Gary's school?

LISA
No.

GARY
Yes! Yes, she does. She does.

Lisa walks around from behind the bar. She hands Gary a beer. She sets hers on the coffee table.

LUCY
You look very... mature.

(CONTINUED)

180 CONTINUED 180

GARY
Doesn't she? She flunked. About... eight times. She was autistic.

LISA
What do you do for a living, Al?

She reaches into his pocket and swipes one of his cigarettes.

GARY
He's into plumbing. He plumbs. He's a plumber.
(takes a deep breath)
Well, I think it's time to go.

Lisa lights up and sits next to Gary.

AL
Where are you going?

GARY
To a movie.

LISA
To a party.

GARY
It's kinda like a movie party

Lisa chuckles at Gary's nervousness. She flicks her ashes behind the couch.

LISA
I've whipped up a nasty little soiree over at his friend, Wyatt's house.

GARY
He's a fine, young man, Mom.

LISA
His parents are out of town. You know, there will be sex, drugs, rock 'n roll. Chips, dips, chains and whips. Your basic high school orgy type of thing.

Gary whimpers at Lisa's indiscretion. Al and Lucy exchange disturbed looks.

LISA
(continuing)
I'm not talking about clothes pins on the nipples or witchcraft or anything like that.
(MORE)

(CONTINUED)

180 CONTINUED (2) 180

LISA (Cont'd)
Just a couple hundred kids bombed out of their minds running around in their underwear acting like complete animals. A little weekend fun.

Al and Lucy don't know what to say.

GARY
(covers his face)
Oh, my God.

LISA
(to Al and Lucy)
My little pumpkin here's a little out of it because last night he got ripped beyond belief and passed out in the car and I ended up sleeping with Wyatt.
(confidentially)
I think he's a little jealous.

Al and Lucy gasp.

GARY
(whimpers)
I wanna die...

She puts her arms around him and bites his earlobe.

GARY
(continuing; moans)
I'm dead.

LISA
But tonight, I'm gonna strap a speedometer to my ass and see if we can break the land speed record.

She laughs. Lucy shrieks. Al jumps out of his chair.

AL
I've heard enough of this, god-damit! Gary, go to your room! Girlie, you get the hell out of here before I throw you out!

Gary looks at Lisa with dread. She smiles and leans over to him.

LISA
Geez, I see where you get your uptight attitude.

(CONTINUED)

180 CONTINUED (3) 180

AL
I'm giving you to the count of three! One!

LUCY
Gary! Did you hear your father?!

GARY
Mom, I heard him.
(to Lisa)
Good-night.
(to Lucy)
I'll be up in my room. Suffering.

AL
Two!

Gary starts to exit. Lisa grabs his arm and holds him back.

LISA
(to Al and Lucy)
Excuse us, we're late.

AL
Three!

Lisa loses her temper. Her playful attitude turns angry.

LISA
Cool your jets, chubby cheeks!

Al raises his fist in rage.

LISA
(continuing)
Don't threaten me, Al. You're out of shape, I'll kick your ass. I'll make this real easy for you. I'm taking Gary to a party. He studies hard, he stays out of trouble. He's a good kid. You've got no complaints. If anybody should be bitching, it should be Gary.

GARY
She's wrong. I'm an extremely happy child, Mom.

LISA
You ever compliment him on his grades? You ever compliment him on anything?

GARY
Compliments embarrass me, Lisa.

(CONTINUED)

180 CONTINUED (4) 180

LISA
You ever wonder how sad it is that your son's only sexual outlet is magazines in the bathroom?

Gary lets out a high-pitched laugh.

GARY
She's nuts.

LISA
This guy deserves a party.

Gary is dumbfounded. He's soaked with sweat. He's hyperventilating.

AL
(to Lisa)
I don't know who you are, what you are or where you come from but...

LUCY
I'm calling the police.

Lucy grabs the phone. Lisa shakes her head, no.

LISA
Oh, no. You don't want to do that.

She hands her cigarette to Gary, opens her purse and pulls out a .44. She levels it on Al and Lucy. They gasp.

LISA
(continuing)
Go ahead. Make my day.

Gary faints. Thud!

181 EXT. GARY'S HOUSE 181

Porsche pulls away.

182 INT. PORSCHE - LATER 182

Gary has his face buried in his hands. Lisa's at the wheel.

LISA
Are you okay?

Gary looks up at her slowly.

(CONTINUED)

182 CONTINUED 182

GARY
You're crazy! You're a monster?

LISA
(teases)
Come on, Gare. Have you ever seen a monster with a smile like mine?

She flashes a big, silly grin. Gary stares at her with disbelief. She points the revolver at him. Her face turns mean and nasty.

LISA
(continuing)
Cheer up or I'll blow your face off!

He gasps in horror. She pulls the trigger. It's a squirt gun. A stream of water splatters Gary's face. She laughs. He doesn't think it's funny.

LISA
(continuing)
Don't be such a crab. Everything's cool.

GARY
Cool? Oh, really? My parents are gonna murder me. If they even let me back in the house I'll be grounded until I get out of medical school!

LISA
Don't sweat your parents. They won't remember a thing.

GARY
My mother has the memory of an elephant.

LISA
And the ankles, I might add.

GARY
(defensive)
She's diabetic.

Lisa puts her hand on his shoulder.

LISA
Trust me for once, will you? They don't know what happened.

183 INT. HOUSE 183

Al and Lucy are in the living room watching TV as if nothing's happened.

LUCY
Did you think Gary was acting a little strange this evening?

Al looks at her like she's out of her mind.

AL
(puzzled)
Gary? Who's Gary?

184 INT. FOYER - LATER 184

The DOORBELL RINGS. Lisa strolls into the foyer in a slinky, revealing outfit. She calls up the stairs.

LISA
Wally! Beaver! It's party time!

Gary and Wyatt come down the stairs. They're fussing with their ties. Two more expensive suits.

WYATT
Promise me this thing won't get out of control?

LISA
Don't spaz-out, Wyatt. You're having a few friends over.

WYATT
I don't have any friends.

LISA
You do now!

She opens the front door. Wyatt's jaw drops. Gary's eyes bulge. Lisa smiles.

LISA
(continuing)
Welcome!

185 THEIR POV - THE PORCH, DRIVEWAY AND LAWNS 185

are jammed with people.

186 EXT. HOUSE 186

The front yard is packed with party guests. An awesome amount of people.

187 INT. LIVING ROOM - LATER 187

It's standing room only. The room looks like a well-decorated rush hour subway train.

188 INT. SUN ROOM 188

Jammed, wall-to-wall kids. On cue they all do a shot.

189 INT. DINING ROOM 189

A solid crush of bodies. They're eating like starved horses from a buffet table.

190 INT. BATHROOM 190

Hair-combing girls shoulder to shoulder.

191 EXT. WYATT'S HOUSE 191

A Chrysler four-door sedan pulls up in front of Wyatt's house. Deb and Hilly get out of the front. Max and Ian stumble cut of the back.

DEB
(weary)
When are you guys gonna get your licenses back?

IAN
Any year now.

MAX
Keys!

Hilly tosses Max the car keys. He and Ian walk around the car to the trunk.

DEB
They seem fairly civilized tonight.

HILLY
It won't last.

192 EXT. HOUSE 192

Max opens the trunk and we see a KID crammed inside. He's young and straight. And scared. Max hands him the car keys.

IAN
Thanks for the ride.

Ian slams the lid shut.

193 INT. HOUSE - FOYER 193

The doorbell rings and the front door flies open. Max and Ian step inside.

IAN
(yells)
WE'RE HERE!

MAX
Hi!

They barge into the party. Deb and Hilly enter sheepishly.

194 INT. FAMILY ROOM 194

Max and Ian hand-slap their way through the crowd, making a beeline for the bar.

195 INT. FOYER 195

Deb and Hilly greet a couple of friends. Lisa comes out of the kitchen with a tray of canapes. Deb and Hilly freeze as she walks past. Lisa gives them a sweet smile.

DEB
If Max and Ian see her, it's all over for us.

196 INT. FAMILY ROOM - MAX AND IAN 196

They turn from the bar bottoming out beer mugs filled with scotch. They stop in mid-swig. They slowly lower their mugs.

197 THEIR POV 197

Lisa serves the canapes.

198 MAX AND IAN 198

They're still stunned by the sight of Lisa.

MAX
There she is.

IAN
I'll reload on the drinks, you go kill the girls.

199 LISA 199

She glances at Max and Ian with a sly expression.

200 INT. WYATT'S BATHROOM - LATER 200

Wyatt and Gary have locked themselves in. Wyatt is sitting on the toilet lid. Gary is pacing.

GARY
Is your stomach still doing flip-flops?

WYATT
It's much better, thank you.

GARY
Let me know if you're gonna fart. I'll hit the fan.

WYATT
I'm just a little nervous.

GARY
I can't believe this. All we ever talk about is how great it'd be if we could go to parties. It's our party and we're sitting in the john.

WYATT
You're just as uptight as me.

GARY
No one can be as uptight as you.

WYATT
True. But this isn't so bad. We can hear the music.

GARY
This is pathetic.

WYATT
Do you think Lisa's having a good time?

GARY
Lisa could have a good time at an insurance seminar.

WYATT
She's ours and we can't even get close to her.

Wyatt lifts the toilet seat cover.

WYATT
(continuing)
Hit the fan.

201 EXT. STREET 201

Three waves of Honda scooters cruise down the street.

Each wave is comprised of three scooters in a V-formation. Aboard the scooters are Gary and Wyatt's weenie friends. They're wearing Devo helmets and blue nylon parkas. The Ventures' "Penetration" plays. The scooters turn a corner and head down Wyatt's street. They split off formation forming a line nine scooters long.

202 EXT. WYATT'S HOUSE 202

The scooters buzz into the driveway. They make one full pass around the circle drive before stopping. They dismount in unison.

203 INT. FOYER 203

The DOORBELL is RINGING. Lisa crosses from the living room. She pinches a boy's ass as she passes.

LISA
Nice buns, babe.

She opens the front door.

204 HER POV - MARCUS, BART AND THE WEENIES 204

are standing on the porch. They're carrying flashlights, wearing beepers, calculator watches, computer logo baseball caps. The boys gawk at Lisa. Wendy looks away in disgust.

205 EXT. PORCH - WEENIES AND LISA 205

Marcus has a camera around his neck and a microcassette tape recorder in his hand. He speaks for the others.

MARCUS
Is Wyatt home, please?

LISA
Yes, he is. May I ask who's calling?

MARCUS
We're his friends.

LISA
I should have known. Excuse me.

MARCUS
Miss?

(CONTINUED)

205 CONTINUED 205

Marcus holds up the microphone to capture Lisa's answer.

MARCUS
(continuing)
Did we see you at the mall with Wyatt and Gare, today?

Lisa speaks into the tape recorder.

LISA
Yes.

MARCUS
(to the others)
I told you.

LISA
I'm living here now.

The weenies drop their flashlights in shock.

206 INT. FOYER 206

Lisa steps away from the door.

LISA
Come in and make yourself a cocktail. Gary and Wyatt are around here someplace.

Lisa returns to the living room. The weenies wandering in cautiously. Marcus raises his camera and takes flash pictures of the proceedings.

207 CLOSEUP - AMPLIFIER 207

A hand cranks the volume. MUSIC BLASTS.

208 INT. FAMILY ROOM 208

Lisa's leading a line dance to "PAPA'S GOT A BRAND NEW BAG." It's wild and crazy and she's having a great time. She always manages to stay one step ahead of Max and Ian. The dance line moves throughout the house.

209 *INT. HALLWAY OUTSIDE THE BATHROOM* 209

Deb and Hilly come up the hall, looking for the bathroom. They're a little bombed, and giggly. They're worn-out from dancing.

(CONTINUED)

209 CONTINUED 209

DEB
This is like the best party I've ever been to.

HILLY
It's great. Whose house is it?

DEB
I think it's the blonde girl's.

HILLY
She makes me sick. Not a zit on her whole body.

DEB
Zero fat.

HILLY
And she's so relaxed. She burped and it was like, charming. I don't get it.

DEB
It's weird.

O.S. we HEAR a TOILET FLUSH. Deb and Hilly turn and walk down to the closed bathroom door. They knock.

DEB
(continuing)
Hurry up in there!

210 INT. BATHROOM 210

Wyatt's washing his hands.

He and Gary freeze as they hear Deb and Hilly at the door.

HILLY (O.S.)
Open up, okay?

Gary turns angrily to Wyatt.

GARY
This is great. It's chicks. You had to go, didn't you?

WYATT
I couldn't help it! It always happens when I'm nervous.

GARY
Light a match, for God's sake!

211 INT. HALLWAY 211

Deb and Hilly both knock on the door. Gary opens the door. Behind him, Wyatt shakes out the match. Deb and Hilly are stunned to see Gary and Wyatt.

DEB
Oh, sorry. We thought it was girls in here.

GARY
Just us dudes.

HILLY
What're you doing here?

WYATT
Gary was taking a shit.

Gary throws Wyatt a chilly look.

HILLY
No, I mean at the party?

WYATT
It's my house.

DEB
This is your party?

GARY
(bold, cool)
Yeah. We do this every week. Haven't you been by?
(to Wyatt)
How did we miss these two?

WYATT
So many people, so many parties...

HILLY
It's really great.

DEB
Is it okay if I check my face?

GARY
(serious)
What's wrong with it?

Deb and Hilly laugh. Gary and Wyatt quickly join in.

HILLY
Can we come in?

(CONTINUED)

211 CONTINUED 211

Gary takes a big whiff, disguising it as a nose rub. The air's pure enough.

GARY
Be our guests.

Deb and Hilly push into the bathroom.

212 INT. BATHROOM 212

The two girls come in and close the door.

HILLY
We've seen you at school but we never met. I'm Hilly. And this is Deb.

Gary and Wyatt offer polite handshakes.

GARY
I'm Gary.

WYATT
Wyatt.

DEB
This is a wild crowd. I didn't know you guys had so many friends.

WYATT
Neither did we.

HILLY
Who's the blond girl?

GARY
She's with us.

DEB
With you guys?

HILLY
Both of you?

WYATT
Sexual socialism.

There's an uncomfortable pause. Gary looks at Wyatt.

GARY
(to the girls)
Can you excuse us for a moment.

(CONTINUED)

212 CONTINUED 212

Gary opens the shower stall. He urges Wyatt in with a jerk of his head.

GARY
(continuing)
We won't be a minute.

They step into the shower stall. Deb and Hilly look at them curiously. They turn to the mirror to check their faces.

213 INT. SHOWER STALL 213

Gary and Wyatt hold a quick conference. They exchange their lines in machine gun fashion. Serious monotone.

GARY
I could be wrong but I think these ladies are stoked for us.

WYATT
I got that feeling myself.

GARY
What do we do?

WYATT
I don't know.

GARY
Should we go for it?

WYATT
What about Lisa?

GARY
Good point. Do you think it'd hurt her feelings?

WYATT
I don't know. We created her. I suppose it's within our rights.

GARY
She did say we should party.

WYATT
Look, let's get it on with these two, score the points and go back to Lisa. I've been pumped for Hilly forever. This is like a dream come true.

(CONTINUED)

213 CONTINUED 213

GARY
How about if we see if we can score with these two and deal with the mechanics when we get to them?

WYATT
Good idea.

GARY
But whatever happens we have to give Lisa a shot. I wouldn't want to disappoint her. I think she's looking forward to sex with us.

WYATT
She talks about it enough.

GARY
Does my hair look okay?

Wyatt looks at him.

WYATT
Fine.

GARY
Good. Ready to party down?

WYATT
Ten-four.

Wyatt nods. They step out of the shower stall.

214 INT. BATHROOM 214

The girls are gone. Replaced by a drunk and sick kid hugging the commode.

215 INT. FAMILY ROOM 215

Max and Ian are sitting on the couch with Lisa. They're both sweet-talking her.

MAX
Come on, Lisa, why not?

LISA
I belong to Wyatt and Gary.

IAN
Belong? Seriously?

(CONTINUED)

215 CONTINUED 215

LISA
Seriously.

IAN
They're toads. They need a charisma bypass.

LISA
Would I go out with two toads?

IAN
You do.

LISA
I think Wyatt and Gary are going to force everybody to redefine their terms.

MAX
You're completely loyal to them? Even if you were assured that they'd never find out anything?

LISA
I do whatever they say.

Max and Ian exchange impatient looks.

MAX
Excuse us for a minute.

Max and Ian lean forward and hold a quick conference. Lisa listens with a knowing expression.

MAX
What can they say?

IAN
No.

MAX
We'll cut a deal with them.

LISA
What kind of deal?

MAX
If they say no, we'll ruin their legs.

LISA
Run it by them. See if it flies.

Max and Ian take off.

216 INT. FAMILY ROOM 216

Deb and Hilly return to the party. Max and Ian blow past them.

217 LISA 217

She sees the girls and approaches them.

218 INT. LIVING ROOM 218

She walks up to Deb and Hilly. They're still wondering what's with Max and Ian.

LISA
Hi. Where'd you two disappear to?

Deb and Hilly stammer and trip over their explanations. They don't want Lisa to know they've been with her boys.

DEB
Nowhere. We were in the kitchen.

HILLY
The bathroom.

DEB
Doing our hair.

HILLY
Eating.

Lisa smiles at their clumsy excuses.

LISA
Have you met Gary and Wyatt?

DEB
(without hesitation)
No.

HILLY
Yes.

LISA
Amazing guys, huh?

DEB
Yes.

HILLY
No.

Deb and Hilly smile meekly.

(CONTINUED)

218 CONTINUED 218

LISA
If you get the chance, shower with them. It's a mind scrambler.

Lisa exits, leaving Deb and Hilly with their jaws slack.

219 INT. WYATT'S ROOM 219

Max and Ian are sitting on the desk and desk chair. Gary and Wyatt are on the bed.

GARY
We can't. Sorry, but common decency prohibits us.

MAX
She said it was okay.

WYATT
We can't take advantage of her loyalty.

IAN
You guys are so selfish, I can't believe it.

GARY
Ian. Can I call you Ian?

IAN
Sure.

GARY
Ian, forget it.

MAX
Come on, guys. Quit being such pricks.

WYATT
We're not being pricks, Max. Can I call you Max?

MAX
Sure.

WYATT
Max, our feelings for Lisa run very deep. We're talking emotions here.

MAX
Our feelings for Deb and Hilly run as deep as your feelings for Lisa.

(CONTINUED)

219 CONTINUED 219

IAN
We love them.

MAX
A lot. I'll tell you what, if you let us have a crack at Lisa, you can use Deb and Hilly.

Gary and Wyatt look at each other.

GARY
Max. Can I call you Max?

MAX
Sure.

GARY
Max, I feel like we're friends.

MAX
We are.

GARY
Can you guys keep a secret?

220 INT. INTERNATIONAL HOUSE OF PANCAKES - GRANDPARENTS 220

A senior citizen hangout. The kind of place where dessert is included with dinner. Muzak version of "Footloose" is playing softly over the house PA. Wyatt's grandparents are eating dinner. HENRY and CARMEN. Two pleasant people in their seventies.

CARMEN
I have a wonderful idea, Henry.

Henry looks up from his pancakes.

CARMEN
(continuing)
After dinner, why don't we stop off and visit Wyatt?

Henry nods.

221 INT. WYATT'S ROOM 221

Max and Ian are staring at Gary and Wyatt.

MAX
Do you think we're stupid?

(CONTINUED)

221 CONTINUED 221

GARY
That's already been established. However, that's the truth, Max. It blew our minds, too.

WYATT
We thought she was a dream. Obviously she's not.

IAN
You're a real pair of assholes.

GARY
(to Wyatt)
I knew they'd never believe us.

WYATT
You can't blame them.

GARY
We could prove it beyond a shadow of a doubt, Wyatt.

Gary looks at Wyatt. Wyatt knows exactly what's on his mind.

WYATT
No!

GARY
Why not? We're still hooked up.

WYATT
Absolutely not!

GARY
Give me one good reason why.

WYATT
I'll give you two. No and absolutely no!

MAX
What're you faggots babbling about?

GARY
We're gonna make you a woman.

WYATT
Gary!

Wyatt grabs Gary by the shirtfront.

(CONTINUED)

221 CONTINUED (2) 221

GARY
Take it easy, will ya? They already know the secret. What's the big deal?
(pushes Wyatt away; to Max and Ian)
This is gonna fry your brains.

222 CLOSEUP - CRT 222

A three-dimensional representation of a woman revolves slowly on the screen.

223 CLOSEUP - WYATT, GARY, MAX AND IAN 223

Wyatt repeats the procedure that yielded Lisa. Max and Ian are hunched over him, staring at the screen.

MAX
Okay, so what?

GARY
That's the blueprint. You like?

IAN
Bigger tits.

GARY
You sound like Wyatt.

224 INT. BEDROOM - WYATT 224

He's sitting on the bed with his head in his hands. He's moaning.

225 EXT. WYATT'S HOUSE 225

The trees whip in the wind. Rain pelts the house.

226 INT. LIVING ROOM 226

Lisa is posing for photos with the weenies. One on each arm as Marcus focuses. A terrible THUNDERCLAP interrupts the photo session and silences the room.

Lisa looks out the window. The sudden storm worries her.

(CONTINUED)

226 CONTINUED 226

ART
It's automatic... take the lens cap off.
(he smiles)
Cheese.

LISA
(to the weenies)
Excuse me, Arthur.

ART
Art.

LISA
Excuse me, Art.

She exits. As another CLAP of THUNDER rattles the room.

227 EXT. PORCH 227

Lisa steps outside. The wind whips her hair.

LISA
Oh, shit!

228 INT. WYATT'S ROOM - CLOSEUP - WYATT 228

He presses the enter button. There's a ferocious flash of light and a thundering ROAR of GUITARS. BLAM! A blast of wind fires out of the monitor, blowing him backwards off the chair.

229 INT. WYATT'S ROOM 229

Max and Ian are screaming in terror as wind and rain blow from the monitor. Wyatt's curled into a ball on the floor. Gary's held tight to the wall by the force of the wind.

230 INT. HOUSE - KITCHEN 230

The same house we saw before with the poodle on the wall. This time the woman's on the wall and the dog's doing the dishes.

231 INT. DUCK BLIND 231

Chet is in the blind with his GIRLFRIEND. He's on top of her nude body. She's moaning, clawing his back, going crazy. There's a flash of lightning. Then silence. Chet rises up with a curious look on his face. His girlfriend sits up on her elbows.

(CONTINUED)

231 CONTINUED 231

GIRLFRIEND
What happened?

Chet's bewildered. He looks down at his crotch.

CHET
I don't know.

The girlfriend flops down on her back, angry and frustrated. Chet cocks his head. This has never happened to him.

232 EXT. STREET 232

The same manhole cover blows. Instead of fire erupting from it as before, a column of popcorn rises to the sky.

233 INT. HOUSE 233

The man with the toupee we saw before is watching TV. This time, he flies into the wall. The toupee stays put in midair.

234 EXT. WYATT'S HOUSE 234

The storm rages.

235 CLOSEUP - FAMILY PHOTO 235

A portrait of Gary's parents on a commode in the foyer has come to life. The parents are singing, "You Can't Hurry Love."

236 INT. CHET'S ROOM 236

It's dark, a BOY and a GIRL are making out in Chet's bed. There's a CLAP of THUNDER and it starts to rain in the room. The boy and the girl sit up in the bed and hold their hands out to feel the rain.

BOY
Did I put the windows up in the car?

237 INT. BATHROOM 237

A GIRL is fixing her hair in the mirror. Suddenly, the entire bathroom turns upside down and the girl plummets to the ceiling.

238 INT. BATHROOM CEILING 238

The Girl picks herself up and steps over the light fixture.

GIRL
What an excellent house!

239 INT. WYATT'S HOUSE 239

Wendy, the dork dyke, is suddenly transformed into a party princess. Pink party dress, purse, white gloves, she's stunned.

WENDY
What the fuck is this noise?

One of the geeks looks at her with a hungry look.

GEEK
I want to give you a child.

Wendy decks him with her purse.

240 INT. KITCHEN 240

Everything in the room has turned blue.

241 INT. FAMILY ROOM 241

A crowd separates to reveal Marcus, trapped in the screen of the projection TV. He's screaming and pounding on the glass.

242 INT. LIVING ROOM 242

The party guests are silent as they listen to the wild, unearthly storm and the eerie NOISES coming down from Wyatt's room. Everybody flees in terror, leaving a GIRL alone playing the piano. People run out of the house. She's oblivious to the weird events. She's playing "You Light Up My Life." Suddenly, the lid of the baby grand slams shut. She looks up curiously and continues with her song. The piano begins to slowly move away from her. She leans forward to continue playing. It moves out of her reach. She watches it, dumbfounded, as it rolls across the living room picking up speed. Whoosh! It's sucked up the chimney. Suddenly, all the furnishings, the carpets, pictures, everything, is sucked up the chimney. The girl is level with the floor. Her shoes are sucked off her feet. Then her pantyhose. Her panties. Her bra. Her dress and then herself. Up the chimney.

243 EXT. HOUSE - CHIMNEY 243

The furnishings blow out the chimney into the air. The girl shrieks all the way up and out.

244 EXT. BACKYARD 244

A shower of furniture rains down in the yard. The girl splashes down in a pond.

245 EXT. HOUSE - FRONT 245

One final CLAP of THUNDER and the storm ends.

246 INT. HOUSE - LIVING ROOM 246

People are murmuring about the weird events.

247 INT. WYATT'S ROOM - BED 247

Ian, Max, Gary and Wyatt look up from behind the bed.

248 INT. BEDROOM 248

A figure is standing in the doorway. A woman.

249 THE BOYS 249

Ian and Max exchange looks of awe. Gary smiles, satisfied. Wyatt drops his head to the bed in defeat.

GARY
It worked.

250 INT. BEDROOM 250

The woman reaches into the room and flips the light switch. It's Lisa.

LISA
(disappointed)
You had to be big shots, didn't you? You couldn't leave well enough alone. In your race for glory you forgot one small detail.

GARY
Huh?

He tries to think of the missing detail. It suddenly occurs to him. He looks at Wyatt. Wyatt recalls the error.

WYATT
We forgot to hook up the doll?

(CONTINUED)

250 CONTINUED 250

Lisa smiles and nods.

LISA
You forgot to hook up the doll.

Gary and Wyatt look at each other in horror. They scream.

GARY AND WYATT
We forgot to hook up the doll!

251 CLOSEUP - ALLIGATOR CLIPS 251

The two alligator clips that were attached to the doll are under the bed. They're lying on top of a Time magazine. On the cover of the magazine is a picture of a Pershing missile. There's a ROAR from below. The clips vibrate as the magazine trembles.

252 INT. BASEMENT 252

The missile rises up out of a silo that's suddenly appeared on the basement floor.

253 INT. KITCHEN 253

The missile runs right up through the middle of the kitchen.

254 INT. BEDROOM 254

Ian and Max freeze. Gary and Wyatt press against the wall as the nose of a missile rips up through the floor between the four boys and continues to rise up through the room, through the ceiling and into the attic.

255 CLOSEUP - IAN AND MAX 255

They're frozen with shock.

256 CLOSEUP - GARY AND WYATT 256

Ditto.

257 INT. ATTIC 257

The missile runs up through the attic and out the roof.

258 EXT. ROOF 258

A bird lands on the tip of the missile.

259 EXT. HOUSE 259

The grandparents' car pulls up on the street in front of the house.

260 INT. CAR 260

Henry and Carmen exchange puzzled looks.

HENRY
Something's going on here, Carmen.

CARMEN
I have a feeling we're not going to approve, Henry.

261 INT. WYATT'S ROOM 261

Wyatt is furious. Ian and Max are tapping the missile, testing its validity.

WYATT
A missile, a goddamn missile, Gary!

MAX
Yep. This puppy's for real.

GARY
It was an accident!

WYATT
Accident? Gary! There's a missile in my parents' house! They're gonna go berserk. They won't even let me have a dog.

GARY
Calm down! We'll get rid of it.

WYATT
How?

Gary looks at the missile. He shrugs.

GARY
We'll launch it.

WYATT
(facetiously)
And knock out Milwaukee? Good idea!

IAN
Milwaukee? Shit, let's go for downtown Moscow!

262 INT. FOYER 262

Henry and Carmen peek in the door. And enter. One of the weenies approaches them. He's holding a crystal vase filled with beer.

BART
(drunk)
Hello, Mr. and Mrs. Luce. How are you ...
(supresses a belch)
Excuse me.
(continues)
How are you this evening?

Henry scowls at the kid. Carmen peeks around him in horror at the crowd of people in the house and the commotion and noise. A chain of dancing drunks crosses the foyer from the family room to the kitchen.

HENRY
Bart! Have you been drinking?

BART
Only to kill the taste of the marijuana, sir.

HENRY
(furious)
Where's Wyatt?!

BART
I'm not sure, Sir, somebody said he was upstairs...

A party GUEST hurries out the door with an armful of Wyatt's parents' silver. His GIRL FRIEND follows, wearing a fox coat and carrying a mink. Then a kid with a wheel barrow loaded with loot. Carmen and Henry are stunned.

BART
(continuing; to the thieves)
Hasta lasagna, don't get any on ya!
(to Henry)
I think he's having sex. If you can wait a minute, I'll get a confirmation on that.

Carmen slams Bart into the doorjamb.

CARMEN
Bart Humpert! You're a disgrace to the Presbyterian Church!

BART
Thank you, ma'am.

263 INT. FOYER 263

Henry and Carmen walk into the midst of the wild goings on. Henry is purple with rage. Carmen is sputtering and trembling. A kid staggers past. Henry peels off his hat and slaps the kid.

HENRY
Get out of this house! Every one of you, out!

CARMEN
Skeedaddle!

264 INT. LIVING ROOM 264

Lisa's arm wrestling with a humongous JOCK She takes a sip of her cocktail and slams the jock's arm down on the table. His arm pops! She hears Henry and Carmen in the foyer.

HENRY (O.S.)
Scat!

CARMEN (O.S.)
On your way!

LISA
Uh oh. Party crashers.
(to the hurting jock)
Excuse me.

She frees the jock. He looks at his crippled arm lying on the table. Lisa hurries into the foyer.

265 INT. FOYER 265

Benry and Carmen are swatting furiously at the kids.

HENRY
You disgusting tramps!

CARMEN
Trollops! Pimps!

Lisa enters.

LISA
Ho! Calm down!

Henry and Carmen turn to her.

(CONTINUED)

265 CONTINUED 265

LISA
My God! Control yourselves! You guys have to be at least seventy, you oughta know better than to just walk into somebody's house and start hitting people with your fedora.

HENRY
This is my daughter's home! Who the hell are you?!

Lisa realizes who they are.

LISA
Me? I guess I'm Patty Party Hostess. Let me fix you a cocktail.

HENRY
We don't want a cocktail!

LISA
Blow some weed?

CARMEN
Henry! Notify the authorities!

LISA
(to herself, weary)
Oh, God. Here we go again.
(to Henry and Carmen, intimate)
Here's the deal, folks. Wyatt and Gary created me on their computer. I read the act as a desperate cry for companionship. So, I put together this little gathering.

HENRY
I'm not going to stand here and listen to this baloney!

LISA
(nods)
I honestly didn't think you would. So, you kinda just leave me one option...

She turns to a couple of hulking JOCKS. She positions them in front of Henry and Carmen with their arms out-stretched.

LISA
(continuing)
Thanks. I'll be right back.

(CONTINUED)

265 CONTINUED (2) 265

She steps around Henry and Carmen and heads up the stairs. Henry and Carmen turn around and they watch Lisa going up the stairs. They're outraged. They look at each other.

HENRY
Have you ever?

CARMEN
Never!

They look back at the stairs. Their eyelids flutter and they keel over into the arms of the bewildered jocks.

266 INT. WYATT'S ROOM 266

Max and Ian are still studying the missile. Wyatt's calmed down.

MAX
You guys are unbelievable. Where'd you learn to do this?

WYATT
Computer camp.
(pause)
I'll bet you feel pretty stupid about always kicking the shit out of the math shmolos, huh?

MAX
No.

Lisa pokes her head in.

LISA
Excuse me, Wyatt, your grandparents are downstairs.

Wyatt doesn't catch on right away. He's too consumed with the missile.

WYATT
I'll be right there...

It occurs to him what she's just said. He shrieks.

267 INT. HOUSE - HALLWAY 267

Lisa heads down the hall to the kitchen. Wyatt chases after her.

(CONTINUED)

267 CONTINUED 267

LISA
Don't get yourself all crazy.

WYATT
This time I'm dead for sure. My grandparents are worse than my parents. They use guilt like terrorists use pipe bombs.

He notices something unusual about the powder room door. It's upside down. He look up at the ceiling, then down to the floor. The door opens and a GIRL climbs out.

GIRL
You better find another bathroom. You'll never reach the toilet paper.

She continues down the hall. Wyatt looks into the room. He looks up at the ceiling and recoils.

268 HIS POV - THE COMMODE 268

is upside down. The water somehow defies gravity.

269 INT. KITCHEN 269

Lisa takes a tray of stuffed mushroom caps out of the oven. Wyatt stumbles in.

WYATT
Did you see...?

LISA
The missile? State of the art, babe. Here, try one.

She offers him the stuffed mushroom caps.

WYATT
No thanks, I hate mushrooms. Where are my grandparents?

LISA
They're delicious.

WYATT
(gasps)
You ate my grandparents.

She walks over to the pantry and opens the double doors.

270 INT. PANTRY 270

Henry and Carmen are frozen with big smiles on their faces.

271 WYATT AND LISA 271

He recoils in fear. She chuckles.

LISA
They're fine. In fact, they're better than fine. They aren't aging anymore.

Wyatt stares at his grandparents.

LISA
I figured they'd put a damper on the party. No offense but they're not real hip.

Wyatt looks at her and shakes his head in defeat. He shuffles out of the room. Lisa watches him go. She sighs sadly.

LISA
(continuing)
He needs some self-confidence.

She scratches her head as she thinks.

272 EXT. HOUSE - BACKYARD 272

We see the party action through a big bay window in the family room. We HEAR the RUMBLE of MOTORCYCLE ENGINES. A motorcycle tire rolls along the edge of the FRAME and a leg in leather jeans and strange futuristic boot comes down and plants in the sod. A beat and the foot clicks the big bike into gear and it fires at the house. One more bike shoots past, heading for the house.

273 INT. FAMILY ROOM 273

The party's in high gear. MUSIC's blasting, kids are jammed wall-to-wall. Out the window we SEE two headlights approaching. Fast! The record ends and the bikes burst through the window. Kids scream in terror. They scatter and hit the deck.

274 INT. FAMILY ROOM - REVERSE 274

The bikes skid to a stop at the far end of the room. We SEE the three bikers. BIKER #1 sports a flaming red mohawk, thick, grotesque eye makeup, a chain from his nostril to his ear, studded leathers. BIKER #2 is a woman. A dangerous, evil dominatrix dressed in leather and barbed wire. BIKER #3 is a junkyard mutant. Half his face is stainless steel.

His hair is long and braided. He's wearing a rotted duster and bloody jeans. He has metal claws for hands. They swing around and shine their lights on the terrified kids. Horrible, evil, other-worldly demons in war paint. They hold a menacing beat and split off to brutalize other rooms.

275 INT. DINING ROOM 275

Wyatt runs out of the kitchen to investigate the noise. He stops dead in his tracks and screams.

276 HIS POV - A MOTORCYCLE 276

skids around the corner from the foyer and heads straight for him.

277 EXT. HOUSE 277

A strange battle wagon with two bound and struggling bodies (one, a middle-age HOUSEWIFE in a housedress and apron, and a middle-age MAN in pajamas and robe) strapped to ram bars on the front, pulls up to the back of the house.

278 CLOSEUP - LORD GENERAL 278

The leader of the squadron stands up and looks at Wyatt's house. He's seven feet tall, bursting with muscles, festooned with scars and wounds. He has his mate on a leash and collar.

279 INT. FOYER 279

One of the bikers is poised at the bottom of the stairs, revving his engine. He pops the clutch and shoots up the stairs.

280 INT. HOUSE - SECOND-FLOOR LANDING 280

Gary shrieks as the bike heads up the stairs at him.

281 INT. FOYER 281

Wyatt runs in. Gary tumbles down the stairs. He scrambles to his feet.

WYATT
Gary! There are motorcycles in my house!!!

GARY
There're mutants in your house!

(CONTINUED)

281 CONTINUED 281

They turn in reaction to a loud HOWL of an ENGINE in the living room.

282 THEIR POV - ONE OF THE BIKES 282

is pulling a doughnut in the middle of the empty living room, burning the wood floor with hot rubber.

283 GARY AND WYATT 283

They're as white as snow

284 INT. FAMILY ROOM 284

Lisa climbs up on the coffee table. She yells to the crowd for silence.

LISA
Shut up!

The room falls silent. She addresses the guests like a stewardess during an in-flight emergency.

LISA
(continuing)
Thank you. There's no need to worry! Gary Wallace and Wyatt Donnely are here! I can assure you that they will render these thugs powerless as soon as possible so that you may return to your normal activities. Thank you.

285 INT. FOYER 285

The upstairs biker charges down the stairs and skids around a terrified Gary and Wyatt. He shoots into the living room. The kitchen biker zooms past Gary and Wyatt and joins his buddies in the living room. Gary and Wyatt look at each other.

GARY AND WYATT
Screw the house!

286 INT. LIVING ROOM 286

The bikers dismount their machines and survey the mass of frightened kids. They eye the girls hungrily and snarl at the boys.

287 INT. FOYER 287

Lisa pushes her way into the foyer. She knocks on the coat closet door. There's no response. She pulls it open and we SEE Gary and Wyatt inside, cowering among the coats.

LISA
Guys? You have uninvited guests. I think you better come out and ask them to leave. They're getting rowdy and there's a very high risk that they could spoil the ambience of your party.

Gary and Wyatt stare at her like she's insane. They close the closet door. Lisa pulls it open.

LISA
(continuing)
You've been presented with the opportunity of a lifetime to prove your bravery and courage.

GARY
Those are out-dated concepts.

Gary closes the door. Lisa opens it.

LISA
Don't let John Wayne hear you say that.

GARY
The man is dead.

He slams the door.

LISA
Well, so are you if you don't deal with this situation.

There's no response from Gary or Wyatt.

LISA
(continuing)
They're getting oil all over these beautiful floors.

Wyatt opens the door.

WYATT
The cleaning lady comes Monday.

He slams the door.

(CONTINUED)

287 CONTINUED 287

LISA
I guarantee that if you face those guys down, they'll turn tail and never return. Promise.

WYATT AND GARY (O.S.)
No, thanks.

Lisa shrugs.

LISA
Just let me say that I'm deeply disappointed.

288 INT. CLOSET 288

Wyatt and Gary are stuffed in between the coats.

WYATT
Do you feel like a chicken?

GARY
If I could shoot an egg out my ass right now, I would.

WYATT
Won't people think we're cowards?

GARY
We can deal with shame. Death is a much deeper issue.

289 INT. FAMILY ROOM 289

The Lord General strolls over to the exterior wall. Biker #3 clicks his claw and slams it into the facing wall.

290 INT. CLOSET 290

Wyatt and Gary are cowering in the closet. The biker's claw breaks through the back of the wall and grabs Wyatt by the collar.

291 INT. FAMILY ROOM 291

Biker #3 pulls Wyatt through the wall and sets him down. He looks into the hole and motions Gary out with his claw. A beat and Gary steps out through the hole. He stands next to Wyatt.

(CONTINUED)

291 CONTINUED 291

GARY
Hi. Did you guys get drinks?

LORD GENERAL
This is your party?

Gary and Wyatt nod nervously.

LORD GENERAL
(continuing)
How come a pair of unpopular dicks like you are having a party?

Gary and Wyatt shrug. Gary chuckles nervously.

GARY
You know, that's funny, I was just asking myself that very question.

WYATT
We're sorry. It won't happen again.

LORD GENERAL
How about I pour cherry slurpy on you?

The bikers roar with laughter. A few nervous snickers from the frightened party guests.

GARY
(to the crowd)
Could someone round up some slurpy?

292 THE LORD GENERAL 292

steps forward.

LORD GENERAL
How about I tell everybody you wear a bra on your head?

He snickers. More kids join in the laughter. Lord General looks at the kids. They laugh harder to please him. He lets out a chilling laugh. Gary blanches at the revelation of this intimate detail.

293 CLOSEUP - LORD GENERAL'S MATE 293

Her cheeks bulge with spit. She turns her head to unload.

294 CLOSEUP - PARTY GIRL 294

She turns away in revulsion as the spit splatters on the couch. She chokes back her gag reflex.

295 INT. FAMILY ROOM 295

The Lord General continues his baiting of Gary and Wyatt.

LORD GENERAL
(to Wyatt)
How's that nervous stomach of yours?
Gotta take another shit?

Wyatt strokes his forehead in embarrassment. Biker #1 picks up a clock, looks at it and throws it on the floor.

LORD GENERAL
(continuing)
Had your nuts kneed by that eighth grade bitch, lately?

The room is now howling with laughter. Lord General reaches out and pulls Deb up from the floor. She shrieks in pain. He holds her close. Biker #1 takes Hilly. He twists her arm around behind her back and kisses her neck. Biker #3 opens his claw and grabs Norry's nuts.

NORRY
Weeeeeeeeeaa!!

296 GARY AND WYATT 296

They're reaching their breaking point. Big and dangerous or not, the intruders are going too far. They look at each other.

GARY
Kick?

WYATT
Ass!

297 INT. FAMILY ROOM 297

Gary and Wyatt stroll into the room. The laughter subsides. Gary shoves a kid aside. Wyatt knocks the beer out of another's hand. They set their jaws. Wild, insane looks of rage.

WYATT
Okay. This is war. Hands off the girls. Right now. Hands off!

The bikers are startled by Gary's anger. They release the girls.

(CONTINUED)

297 CONTINUED 297

GARY
(to Lord General)
You better have insurance, pal. You don't come into somebody's house and ride motorcycles all over, making a mess, filling the place up with carbon monoxide. You hear me?

Lord General takes a menacing step toward Gary and Wyatt.

GARY
(continuing)
We aren't afraid of you. We aren't afraid of anybody. You leave the girls alone, you apologize to these people and you get on your motorbikes and cruise.

WYATT
You have a choice.

GARY
Go in peace.

WYATT
Or stay. And die.

GARY
It's your call.

Gary produces the .44 water pistol that Lisa pulled on his parents. He winks at Wyatt. He raises the pistol and puts it to Lord General's eye.

GARY
(continuing)
You wanna think about it?

He cocks the gun. CLICK. Lord General turns away in defeat. He motions for his mates to check out. Gary lowers the pistol.

298 INT. FAMILY ROOM 298

The bikers apologize to the guests.

BIKER #1
Sorry.

BIKER #2
We beg your pardon.

BIKER #3
Excuse us.

(CONTINUED)

298 CONTINUED 298

They start their motorcycles and drive slowly out of the room. Lord General fights his humiliation, then gives in and marches out. Gary and Wyatt relax. The guests are stunned. A long beat and they break into applause.

299 DEB AND HILLY 299

They exchange bewildered looks.

300 GARY AND WYATT 300

Wyatt's staring bug-eyed at the gun.

WYATT
Where the hell did you get that!?

GARY
It's a squirt gun. See...

He turns the pistol sideways to demonstrate that it's a water pistol. He pulls the trigger. BLAM! The chandelier in the foyer crashes to the floor. The bullet travels out the dining room window.

301 INT. FOYER - STAIRS 301

Lisa's sitting on the stairs. She smiles proudly and sips her drink.

302 EXT. HOUSE - LATER 302

A few of the remaining cars pull out. It's very late and the party's winding down.

303 INT. LIVING ROOM - WYATT 303

Wyatt's sitting in the empty room with his head between his knees contemplating the evening and the loss of his mother's furnishings.

304 INT. LIVING ROOM - HILLY 304

She's standing in the door looking at Wyatt.

HILLY
What're you doing?

305 INT. LIVING ROOM - WYATT 305

He looks up. He's surprised to see Hilly.

306 INT. LIVING ROOM 306

She walks over to Wyatt and sits down across from him. Ray Charles "Let's get stoned" is on the stereo.

HILLY
(continuing)
What a weird night, huh?

Wyatt nods.

HILLY
(continuing)
You weren't afraid of those guys?

WYATT
Sort of. But what could I do? Let them pillage the place?

There's an awkward pause.

HILLY
It's probably a good idea not to ask too many questions about tonight. I have a feeling the answers would really only confuse me more.

WYATT
Probably.

HILLY
Since this is sort of a night of weird shit, I wonder if I can ask you something really strange.

She looks away nervously. She takes a breath and turns back.

HILLY
(continuing)
Would you kiss me?

WYATT
What about Ian?

HILLY
I don't care about Ian.

Wyatt smiles sheepishly. He clears his throat and sighs.

WYATT
Okay. Hold your toes.

307 INT. FAMILY ROOM 307

The lights are out. It's dark except for the flickering light of an off-air TV station. Max, Ian and Lisa are lying on the floor. They're under a blanket.

MAX
That was just about the best time I ever had.

IAN
I'll remember it for the rest of this night.

LISA
I'm glad you enjoyed yourselves.

MAX
This little number went <u>way</u> beyond enjoyment.

LISA
You don't know the half of it.

There's a pause as Max and Ian snuggle up to her.

LISA
(continuing)
You guys come down pretty hard on Wyatt and Gary, huh?

IAN
You mean we come down pretty hard <u>all over</u>, Gary and Wyatt.

Max and Ian laugh.

MAX
It's all in fun.

LISA
It doesn't seem like much fun for them.

IAN
We kid around. <u>A lot</u>.

LISA
Basically, you just used them tonight for their house and their hospitality.

Max and Ian chuckle.

MAX AND IAN
Basically.

307 CONTINUED 307

LISA
And it doesn't bother you that you slept with their girl?

IAN
No.

MAX
I didn't hear you complain, Lis.

LISA
What about Deb and Hilly? How would they feel about this?

Max and Ian laugh again.

MAX
Compared to you, Deb and Hilly are...

IAN
Doggies.

LISA
That's kind of a shitty attitude, isn't it?

IAN
Yes.

MAX
What can one do?

LISA
That's the kind of attitude that can cause you some pretty serious problems.

IAN
Lay it on us!

He and Max burst into laughter. Lisa smiles impishly.

LISA
Keep laughing, guys.

308 INT. WYATT'S ROOM 308

Gary and Deb are sitting on Wyatt's bed. Supremes "Baby Love" is playing.

DEB
How do you feel about Lisa?

(CONTINUED)

308 CONTINUED 308

GARY
I love her.

DEB
That's what I figured.

GARY
But it's a different kind of love. It's like sisterly love, you know.

DEB
But she's so cute.

GARY
I know.

DEB
Her body's awesome.

GARY
I know, I've explored it completely.

DEB
So, what am I compared to her?

GARY
It's not a fair comparison.

Deb doesn't understand.

GARY
(continuing)
Lisa's everything I wanted in a girl.

Deb drops her head in disappointment.

GARY
Before I even knew what I wanted. If I did it all over again, I'd make her just like you.

Deb looks up with a smile.

GARY
(continuing)
Honest.

Deb leans across and kisses him.

309 INT. FOYER 309

Max and Ian feeling manly and satisfied. Lisa bids them farewell.

(CONTINUED)

309 CONTINUED 309

MAX
(sweet, gentle)
When can we use you again?

LISA
Go home and think about it. You may not want to use me again.

HOLD ON her impish smile.

310 EXT. HOUSE 310

Ian and Max head for home.

IAN
What's she talking about?

MAX
Got me. Maybe she has an inferiority complex.

Ian looks at Max and lets out a laugh. Max looks at Ian and he laughs.

MAX
(continuing)
What're you laughing at?

IAN
You! What are you laughing at?

MAX
You!

311 CLOSEUP - IAN 311

His face has been transformed. His nose has become a pig's snout. His cheeks are round and pink. His fleshy pink ears fold over. His roaring laughter becomes a squealing oink.

312 CLOSEUP - MAX 312

His face has been transformed as well. His jowls are drawn out and he has enormous buck teeth. Large jackass ears rise up through his hair. His laughter becomes a braying hee-haw.

313 EXT. HOUSE - IAN AND MAX 313

Their laughter fades as they realize that what they're laughing at is real. They run to the curb and lean over and look at their reflections in a puddle. Ian's pants split as his huge, expanding pink ass bulges out of the pants. A donkey tail rips through Max's pants.

314 THEIR POV 314

Pig-boy and Donkey-boy look at themselves.

315 MAX AND IAN 315

They look at each other in terror and flee into the night, squealing and oinking madly. Ian weighs in at 300 pounds, most of it concentrated in his lower body. Max's hips are wide and bony and his legs severly bowed.

316 EXT. HOUSE - MORNING 316

The sun rises behind Wyatt's house.

317 EXT. BACKYARD 317

The furniture's scattered all over the backyard. It's sodden with rainwater and dew.

318 EXT. BACKYARD - POND 318

A sofa sticks out of the water. Girl's clothing floats on the surface.

319 INT. FAMILY ROOM 319

The mess from the party.

320 INT. FOYER 320

Dirty footprints up and down the stairs. Fingerprints on the walls. Spilled beer, cigarettes burned down to the table tops.

321 INT. WYATT'S ROOM 321

Gary and Deb are sleeping on Wyatt's bed. The missile's still in the room.

322 INT. CHET'S ROOM 322

The rain has changed from showers to a light drizzle. Clouds of fog hug the carpet. Frogs CROAK.

323 INT. WYATT'S SISTER'S ROOM 323

Wyatt and Hilly are curled up in each other's arms, sleeping.

324 INT. KITCHEN 324

It's still blue and a mess like the rest of the house. The missle's still poking through the room. Lisa's drinking a cup of coffee, reading the sports page. She's in her panties and midriff t-shirt.

LISA
(to herself)
The Yankees just can't get their asses in gear.

She turns the page and sips her coffee.

325 EXT. HOUSE - SAME TIME 325

Chet's Jeep pulls up and parks. He takes a deep breath and reaches into the backseat for his shotgun and one dead mallard. He walks up to the house.

326 INT. FOYER 326

Chet walks in. He sees the trashed foyer and drops his duck.

CHET
What the hell?

He looks into the living room.

327 HIS POV 327

It's empty except for party debris.

328 INT. FAMILY ROOM 328

Chet walks in slowly, angrily. He looks around. A record's skipping softly. He kicks the cabinet and sends the record into reject.

(CONTINUED)

328 CONTINUED 328

CHET
(softly)
That little bastard!

He cracks his shotgun and loads two fresh shells.

329 INT. HALLWAY - UPSTAIRS 329

Chet charges down the hall. He goes into his room.

330 INT. CHET'S ROOM 330

He looks in and does a massive double take. He looks up at the ceiling.

331 *HIS POV - DARK CLOUDS* 331

hovering on the ceiling. The rain has turned to snow.

332 INT. HALL 332

Chet closes his bedroom door. He crosses to Wyatt's room. He opens the door. He slams it shut with as much bewilderment as he did with his own room. He shakes his head and looks back in.

333 HIS POV - THE MISSILE 333

is the object of his bewilderment. He steps in and looks at the thing. He sees Gary in bed with Deb. He clonks Gary on the head with the barrel of his shotgun. Gary groans and sits up. Chet presses the double barrel to Gary's nose.

GARY
(voice distorted)
Good morning, Chet.

CHET
Where's my brother!

GARY
I don't know.

CHET
Whose missile is this?

GARY
I don't know. Probably the Air Force.

(CONTINUED)

333 CONTINUED 333

CHET
You're dead meat, cowpoke.

Deb stirs, Chet aims gun at her.

GARY
The girl had nothing to do with this.

CHET
You die. She walks with a severe limp.

334 INT. CHLOE'S ROOM 334

Chet bursts in. Wyatt sits up with a start. Hilly wakes.

WYATT
Chet! Hi.

CHET
What the hell happened here?

WYATT
I'm sorry, Chet. It was an accident.

CHET
Do you realize it's snowing in my room, Goddammit!

WYATT
Some real weird shit happened.

CHET
You don't have to be a fuckin' genius to figure that out, monkey dick!

WYATT
It's a real long story. Gary and I were messing around Friday night with my computer. We were trying to create a woman.

Chet drags Wyatt out of the bed by his collar.

CHET
Don't smart-mouth me you wormy little shit!

HILLY
Don't talk to him that way!

CHET
Stay out of this, slut! This is a family matter.

(CONTINUED)

334 CONTINUED 334

WYATT
Shut up, Chet!

Chet throws Wyatt across the room.

CHET
I'm gonna ventilate your chest cavity with hot lead.

WYATT
Just let me find Lisa. She'll explain everything.

CHET
Don't fuck with me, Wyatt.

WYATT
I swear to God!

CHET
Don't fuck with me, Wyatt.

WYATT
Lisa can explain everything.

CHET
Don't fuck with me, Lisa...? Lisa who?

WYATT
Lisa can explain everything. Give me two minutes and you can have my college money.

335 INT. KITCHEN 335

Gary, Deb, Wyatt, Hilly, Chet and Lisa are in the kitchen. Lisa's very casually explaining everything.

LISA
That's the whole thing, Chuck.

CHET
It's Chet, chippie.

LISA
Okay, Chip, I'm living proof that what Wyatt told you is true.

CHET
You're one of the most outrageously attractive women I've ever seen in my career but I don't buy a word of it.

(CONTINUED)

335 CONTINUED 335

LISA
Can you think of any other explanation?

Chet points to the girls.

CHET
Can you? Wipe that smile off your face. You guys think you can pull one over on me, don't you? You got everybody synched to the same bullshit story.

LISA
This is a Pershing missile, Chip.

She pats the missile.

CHET
It's Chet and I don't give a shit what it is.

He walks to the pantry and opens the door.

CHET
(continuing)
Hi, Nana, hi Grampy.

He grabs a pack of cigarettes and closes the doors, thinking nothing of his frozen grandparents in the pantry.

CHET
(continuing)
I'm not a moron, you know. I...
(stops and looks back at the pantry)
Was that my grandparents?

Lisa nods with a smile. Chet walks back to the pantry and opens the doors. He stares at Henry and Carmen.

CHET
(continuing)
Are they alive?

Lisa nods.

CHET
(continuing)
What are they doing in here?

LISA
I put them there. I didn't want Wyatt and Gary to get in trouble. They wouldn't understand.

(CONTINUED)

335 CONTINUED (2) 335

CHET
Do you think they understand being catatonic in a closet?
(to Wyatt)
Do you have any idea how disrespectful that is? Boy, I wouldn't give a squirt of piss for your ass right now.

Lisa slips down off the counter.

LISA
(to Gary and Wyatt)
Why don't you guys take the Porsche and get the girls home. I want to talk to Chet.

WYATT
We won't all fit and I'm not riding in the back seat.

LISA
Gary, you can take the Ferrari.

CHET
What Ferrari?

LISA
Come on, you guys, Go!

CHET
Come on guys go. Their parents are probably worried sick. But don't leave the state. Lady, I want to get to the bottom of this ASAFP.

LISA
So do I.

Gary, Deb, Wyatt and Hilly exit. Lisa puts her hands on his waist.

CHET
(sexy)
But first I'd like to cook my sausage.

LISA
Why do you have to be such an asshole?

CHET
(big, nasty grin)
Because I get off on it.

(CONTINUED)

335 CONTINUED (3) 335

LISA
There is nothing so unpleasant on this earth as a dickbrain older brother.
(kisses his chin)
Do me a favor. Get real.

CHET
Consider it done.

He puts his hands on her hips.

LISA
I want you to promise to keep your mouth shut about everything that's happened this weekend. And I want you to get off Wyatt's ass permanently.

CHET
What'll you give me?

LISA
I don't bargain for basic human gestures.

CHET
Business is business. Ask Malcolm Forbes.

LISA
True. And brotherhood is brotherhood. I'll put it to you simple, Chet, give me your word or you'll regret it.

CHET
(chuckles)
Oh, really?

LISA
Chet, I can be a real serious bitch if I don't get what I want.

CHET
I'll bet you can.

336 EXT. HILLY'S HOUSE 336

Hilly and Wyatt are on the porch.

WYATT
I had a great time last night. I hope it isn't just one night.

Hilly shakes her head, no.

(CONTINUED)

336 CONTINUED 336

HILLY
I think I'll probably be grounded for a month or so but ...

WYATT
I'll wait for you.

Hilly kisses him. Wyatt jumps off the porch and runs for the Porsche. He stops and turns back.

WYATT
(continuing)
Hey, Hilly? You know what?

Hilly silently answers.

WYATT
(continuing)
You're really neat!

Hilly throws him a kiss and goes inside. Wyatt sighs. The lawn sprinklers go on. He stands transfixed, unaware that he's getting wet.

337 EXT. STREET 337

The Ferrari blasts through an intersection. A police car whips out of a driveway, throws its lights and SIRENS and follows in pursuit.

338 INT. FERRARI 338

Gary's driving. Deb looks behind her.

DEB
How fast are you going?

GARY
Thirty-five.

339 EXT STREET 339

The Ferrari screams down the street, topping a hundred.

340 INT. CAR 340

Gary glances out the window. He sees the blur passing. He looks at the instrument panel.

(CONTINUED)

340 CONTINUED 340

GARY
This can't be right.

DEB
Are you looking at the RPMs?

GARY
I think I'm looking at about fifty tickets.

He glances in the mirror.

341 EXT. STREET 341

The Ferrari fishtails around a corner, nearly missing another car.

342 INT. OTHER CAR 342

Al and Lucy are on their way to church. Lucy turns around in the seat and looks back at the Ferrari.

LUCY
Al! That was Gary!

Al gives her a funny look.

AL
Who is this Gary character?

343 EXT. STREET 343

The Ferrari blasts down the street with cop on its tail. It pulls a huge U-turn. The cop car can't make the turn. It backs up and makes the turn.

344 EXT. ANOTHER STREET 344

The Ferrari speeds along with three cops in pursuit.

345 EXT. RAILROAD CROSSING 345

The gates go down.

346 EXT TRACKS 346

A train bears down on the crossing.

347 EXT. CROSSING 347

The Ferrari tears through the crossing.

348 EXT. CROSSING - ANOTHER ANGLE 348

The cop cars screech to a halt as the train passes.

349 EXT. STREET 349

The Ferrari speeds safely away.

350 EXT. DEB'S HOUSE 350

Gary and Deb are leaning against the Ferrari.

GARY
I want to thank you for a great night.

DEB
Same here.

GARY
You know, I have to make a confession. I'm not really this cool.
(pause)
This isn't my car. This isn't my suit. That wasn't my house. None of those people were my friends. I'm somewhat of an illusion. I guess.

DEB
Why are you telling me all this?

GARY
I just want to make sure you like me for what I am.

DEB
Whatever you are, I like it.
(looks to the house)
You better not come up to the house. My dad can be a real psycho case.

GARY
Yeah. I'm in enough trouble.

DEB
Will you call me?

GARY
All the time.

(CONTINUED)

350 CONTINUED 350

DEB
Thanks.

She leans out and kisses him.

GARY
I guess I better take off. Me and Wyatt still have Chet to deal with.

351 INT. KITCHEN - CHET 351

Lisa has worked some wicked magic on him. He has been transformed into a preppy Jabba the Hut. A mass of green blubber dressed in L.L. Bean hunting gear.

CHET
(gruff grunt)
Quit screwing around! This isn't funny.

Lisa suppresses a laugh. That only makes Chet more angry.

CHET
(continuing)
You stupid bitch!

LISA
Careful, Chet. Don't make me mad.

CHET
(timid)
Sorry.

LISA
That's better.

CHET
Would you make me back to normal, please? I haven't done anything to you.

LISA
You've done plenty to your brother.

CHET
Like what?

LISA
You've nagged him, harrassed him, scared him, suppressed him. You keep him in fear of you. You tell on him. You extort money from him.
(MORE)

(CONTINUED)

351 CONTINUED 351

LISA (Cont'd)
You spy on him. In general, you make his life harder than it already is.

CHET
It's done out of love.

LISA
Just for that I oughta give you a set of elephant balls!

Chet's runny red eyes bulge in fear.

LISA
(continuing)
Maybe I'll just leave you like this. It gives you a chance to see yourself as others see you.

CHET
I have to leave for school in the morning. Please. I have a Zoology final.

LISA
If you give me your word that you'll leave Wyatt alone, and Gary, too, I'll change you back.

CHET
It's a deal.

LISA
Wait a minute.

CHET
What?

LISA
If at any time from now until you leave this earthly domain, you insult or intimidate your brother, you will return to the state you are in now and will remain so until the bitter end.

Chet looks at her as he ponders his dilemma. He nods his agreement.

CHET
All right.
(reaches out his slimy, deformed hand)
Shake on it.

(CONTINUED)

351 CONTINUED (2) 351

Lisa looks at the hand with disgust.

LISA
I'll pass.

She gets up and starts to leave.

CHET
Wait! Where're you going?

LISA
I have to go change.

CHET
What about me?

LISA
You'll be all right. It takes a little while for the effect to wear off.

CHET
I hate being ugly!

She gives him a smug smile and exits. Chet sits stunned.

CHET
(continuing)
What a terrible weekend.

We hear the BUZZ of a fly. Unconsciously, Chet's long snakey tongue shoots out and nabs the fly. Before he realizes what he's doing, he swallows it.

CHET
(continuing)
Oh, my God!

352 EXT. HOUSE 352

The Porsche and the Ferrari pull into the drive and park. Wyatt and Gary get out.

GARY
Well?

WYATT
I'm in love.

GARY
It's great, isn't it?

(CONTINUED)

352 CONTINUED 352

WYATT
Can't beat it. I think things are turning around for us, Gare.

He puts his arm around Gary's shoulder and they head up to the house.

WYATT
(continuing)
What about Lisa?

GARY
(sighs)
I don't know. I guess we have to have a talk.

WYATT
This is pretty shitty, huh?

GARY
I couldn't help myself.

WYATT
Me either.

GARY
Do you think she'll understand?

WYATT
Would you?

GARY
I think so. I wouldn't want to date you.

WYATT
That's a real nice thing to say.

GARY
You're not my type, what can I say?

They disappear into the house. We SWING BACK to the driveway and see the Porsche and the Ferrari dissolve into nothing.

353 INT. FAMILY ROOM 353

Chet's dragging his grotesque bulk up and down the room, grunting.

WYATT (O.S.)
Chet?

Chet shakes his deformed little fist in anger.

(CONTINUED)

353 CONTINUED 353

CHET
This is just great. They're gonna laugh their asses off.

Gary and Wyatt walk into the room. They recoil as they see Chet. He waddles over to them.

CHET
(continuing)
Hi, guys.

They stare incredulously at him. He reaches up and embraces Wyatt. Wyatt gags at his odor. Chet pats him on the back.

CHET
(continuing)
I'm sorry, Wyatt. I'm sorry for being such a shit to you all these years.
(breaks the embrace)
I want you to know that I love you.
(to himself)
I hope you're listening, bitch...

354 INT. WYATT'S ROOM 354

Lisa has changed into another outfit. Something more adult. She's brushing her hair. Wyatt and Gary walk in, still reeling from the sight of Chet.

WYATT
Did you see Chet?

LISA
Sure. I made him everything he is today.

WYATT
He's my brother, Lisa. He's a moron, but I can't have him looking like that. He'll be o.k. for Halloween but he'll ruin Christmas.

LISA
He'll be fine in half an hour or so. And believe me, he won't bug you anymore.

Gary takes Lisa's hand. He sits her down on the bed. Wyatt sits on the other side of her.

GARY
Lisa, we have to talk to you.

(CONTINUED)

354 CONTINUED 354

WYATT
It's important.

LISA
Fire away.

GARY
We...

WYATT
Love...

GARY
We love you very much.

Lisa smiles warmly. She pats both their knees.

GARY
(continuing)
And we appreciate you, too.

WYATT
And respect.

GARY
Respect, appreciate and love you.

WYATT
You've had a serious impact on our lives.

LISA
I hope so.

GARY
I don't quite know how to put this.

WYATT
Me either.

LISA
Let me give it a shot.

GARY
Huh?

LISA
You guys found girlfriends, right?

Gary and Wyatt look at each other, puzzled.

GARY AND WYATT
No.

(CONTINUED)

354 CONTINUED (2) 354

LISA
You fell in love with the two girls and they fell in love with you.

GARY AND WYATT
That's right.

LISA
That's all I ever wanted for you.

GARY
Seriously?

LISA
Seriously. Before I came here, you were a couple of ridiculous dweebs, hopelessly beating out cold, empty fantasies on a computer. Look at you now. You're a couple of human beings.

WYATT
That's nice of you to say.

LISA
It's true.
(pause)
Listen...

Boys lean forward.

LISA
(continuing)
Woman are flesh and blood. They aren't pictures in magazines or ingredients for perverted dreams. If you spent your whole life believing that you'd be no better than your fantasies and guys, let me tell you, they were seriously gross.

Gary and Wyatt lean back.

LISA
(continuing)
It's over. You learned a few things, you're better people and I feel great.

GARY
You're not hurt?

(CONTINUED)

354 CONTINUED (3) 354

LISA
Of course I am. But would I change it?
(shakes her head)
No.

WYATT
If you want me and Gary or just me or just Gary, you can have us. Right, Gare?

GARY
Sure.

LISA
That's real sweet but I'm getting off just fine seeing you guys get straight.

She wipes away a tear. Gary sniffles. Wyatt starts to cry.

LISA
(continuing)
Don't do this to me. I gotta go.
(stands up; sniffling)
Let's be real brave, okay?

Gary and Wyatt nod. Lisa kisses both of them and embraces them.

LISA
(continuing)
I had a great time.

She reaches over and switches on the computer.

GARY
Are you gonna be all right?

LISA
Sure.

WYATT
Are you going to cease to exist?

Lisa chuckles and shakes her head.

LISA
Not for awhile.

She walks to the bathroom door.

GARY
What's gonna happen to you?

355 CLOSEUP -LISA 355

She smiles and gives them a wink.

LISA
I'm going to Vegas.

The fog swirls up to engulf her. She throws the boys a kiss.

356 INT. BEDROOM 356

Wyatt and Gary wave farewell. Suddenly, the shards of wood from the broken door come back together leaving the foor exactly as it was before Lisa arrives. Gary and Wyatt look at each other with surprise. The house begins to RUMBLE. The missile shudders and vibrates. It begins to contract. It withdraws from the ceiling. The hole seals itself.

357 CLOSEUP - GARY AND WYATT 357

They follow the missile down to the floor.

358 THEIR POV 358

The nose of the missile disappears into the floor. The torn carpet repairs itself.

359 INT. HOUSE - DOWNSTAIRS - POWDER ROOM 359

The upside-down bathroom rights itself.

360 INT. FOYER 360

The footprints, the finger prints, the debris fades away.

361 INT. CHET'S ROOM 361

The clouds clear. A shaft of sunlight shines down to dry the puddles.

362 EXT. HOUSE 362

A taxicab pulls in the driveway and stops at the front of the house. Wyatt's parents get out and head up to the walk.

363 EXT. BACKYARD 363

The furniture lifts off the grass and flies up ito the air.

364 EXT. ROOF - CHIMNEY 364

The furniture is sucked back down the chimney.

365 EXT. PORCH 365

Wyatt's parents hear the NOISE of their furnishings returning. They look up. They dismiss it and Wyatt's Dad sticks the key in the lock.

366 INT. LIVING ROOM 366

The furniture flies down the chimney returning to their exact positions.

367 INT. SUNROOM 367

The windows heal.

368 INT. KITCHEN 368

Blue dissolves to...

369 INT. KITCHEN 369

Normal

370 INT. FAMILY ROOM 370

Chet is back to normal. He looks at himself joyfully. He feels his balls and clears his throat.

371 INT. FOYER 371

Wyatt's parents come in the door and set down their luggage. The final chair slides into place unnoticed.

FATHER
Wyatt? Chet?

Wyatt and Gary come down from upstairs. The parents smile.

FATHER
(continuing)
Hi, guys.

MOTHER
Hi, honey.

(CONTINUED)

371 CONTINUED 371

Wyatt kisses his mother. Gary shakes Wyatt's Dad's hand.

MOTHER
(continuing)
What did you guys do this weekend?

Gary and Wyatt exchange knowing looks.

WYATT
Nothing much.

GARY
Stayed around the house.

FATHER
The place looks fine.

WYATT
Why wouldn't it?

MOTHER
Daddy had this crazy notion that you guys might throw a party or do something nutty.

GARY
Not us?

WYATT
Not here.

GARY AND WYATT
No way.

372 CLOSEUP - CRT 372

The three-dimensional representation of the woman spins slower and slower and FREEZES face out. The figure smiles.

FADE OUT.

TITLE THEME FADES UP

END TITLES

373 AN EPILOGUE 373

under the titles. A final wrap-up of the fates of the main characters.

374 INT. CLASSROOM 374

A couple of kids are struggling to contain their giggles as they look to their left.

375 THEIR POV - MAX THE HOG AND IAN THE JACKASS 375

sneer at them angrily.

376 INT. GARY'S LIVING ROOM 376

Lucy is holding up an 8 x 10 of Gary. She's pointing to it emphatically. Al shrugs. He still doesn't remember.

377 INT. PANTRY 377

Henry and Lucy are looking at each other wondering what the hell happened.

378 INT. WYATT'S HOUSE - POWDER ROOM 378

Wyatt's mother is in the power room looking up at the ceiling. She's mystified.

379 HER POV 379

There are footprints on the ceiling.

380 INT. WYATT'S FAMILY ROOM 380

Wyatt's father's sitting in his comfy chair with a glass of wine. He switches on the TV. We see Marcus beating on the screen. Wyatt's father presses the remote control. There's a distraught, frantic wimp trapped on every channel.

381 EXT. HIGHWAY 381

Chet's car is pulled over by the Highway Patrol. Two OFFICERS are walking toward the car.

382 INT. CAR - CHET 382

He's furious.

(CONTINUED)

382 CONTINUED 382

CHET
I wouldn't have been in such a Goddamn hurry to get back if it wasn't for that worm-ass brother of mine. Next time I see him, I'm gonna...

He stops suddenly. A terrible look of dread and doom comes over him.

383 EXT. HIGHWAY 383

The cops step up to the car and recoil in alarm. They grab for their weapons.

384 CHET 384

He's been turned back into the blob.

385 COPS 385

They train their pistols on Chet.

COP
What the hell is it?

COP #2
I don't know but shoot it. We'll find out later.

386 CLOSEUP - CHET 386

His frog eyes bulge. His voice is deep and gruff.

CHET
No!

387 INT. MALL - DAY 387

Deb and Gary and Wyatt and Hilly are sitting on the steps. They're happy and in love.

388 EXT. LAS VEGAS STRIP - NIGHT 388

It's bright and active and decadent. Lisa steps into FRAME and looks down the Strip. She turns to camera.

LISA
Weird, huh?

(CONTINUED)

388 CONTINUED 388

She heads down the Strip, hips swaying, turning heads, disappearing into the neon glow.

FADE OUT.

THE END